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LAWRENCE FOR ROCKEFELLER

The acquisition of one of the most famous and beautiful of Sir Thomas Lawrence's portraits of fair Englishwomen of his time, the full length standing presentment of "Lady Dysart," by Mrs. John D. Rockefeller, reproduced on this page from the splendid mezzotint by Smythe, and which acquisition took place some months ago, has only recently come to light through a social source.

It gives the AMERICAN ART NEWS pleasure to make the news of this important event known to American art lovers and to congratulate the fortunate owner on the possession of such a beautiful, historic and distinguished picture.

MANTEGNAS (?) FOR MONTREAL

Montreal, Jan. 27, 1921.

It has been frequently said abroad that Montreal, for the size of its population, possessed more important private collections of pictures than any other city on this continent. In making this claim it would be proper to limit the figures to the English-speaking population. The owners of these collections have always been most gracious in opening their galleries to visitors, in any way interested in art, but the dispersal of the Drummond Collection, and the closing of the house of the late James Ross, has deprived the city of two of these more important private collections. The Art Association, however, with its galleries designed for the benefit of the public and the advancement of art, has fortunately of late received several valuable accessions to its already considerable collection, and as a museum of art it is rapidly growing into one of metropolitan standing. It depends largely upon bequests and donations, but there is also an invested sum for the purchase of paintings under the Tempest bequest, administered by a committee of the Council.

Out of this fund the Museum has recently acquired two paintings—a pair—given to Andrea Mantegna, "Judith" and "Dido"; if the attribution is correct, rather than perhaps to the School of Mantegna. Originally bought from the Taylor sale in London by Agnews, they have come to the Association via the N. Y. art firm of Henry Reinhardt and Son.

The panels are 25x11¾, painted in grisaille heightened with gold, and appear in antique architectural frames.

The first picture represents Judith in loose drapery, with curling hair falling on her shoulders, holding a sword in her right hand, while with the left she places the head of Holofernes in a sack which is held open by her nurse. The second picture represents Dido in flowing drapery, fastened with a repoussé plaque at the neck, her waving hair surmounted by a crown, standing by the funeral pyre, holding a vase of ointment in her left hand, and an upturned sword in her right.—A. D. P.

JOHN STORRS' INHERITANCE

John Storrs, sculptor and wood-engraver, intends both to live in Paris and to come into possession of his share (said to be \$500,000) of his father, D. W. Storrs' fortune. The elder man died about six months ago and to his son's astonishment, specified in his will that should the artist, who has lived in Paris for the last ten years, become a permanent resident of a foreign country, his inheritance was to be cut down to such size that no income tax could be exacted. The attorneys for the Northern Trust Co., executors of the will, interpret this to mean that John Storrs must spend eight months of the year in the U. S. This the artist declares he cannot do, as his work for the next two or three years lies in Paris, where he is known and has various commission awaiting him, and where purchasers of his work come from all parts of the world. Storrs says he has not expatriated himself and does not intend to. He regards himself in the same position as a student taking a course at a foreign university.

Jos. Pierre Birren, of Chicago, and Provincetown, Mass., has been selected by the artists of Chicago to head, as chairman, the new movement to establish an "Artists' Quarter" for Chicago artists. This is to be the most comprehensive plan yet carried out in any city in this country. The Quarter is to expand over three or four city squares with exhibition galleries, theatre and meeting hall for lectures as a possibility.

FRENCH LUSITANIA MEDAL

A special cable to the N. Y. Herald from Paris says: "The French engraver Rene Baudichon has answered Germany's Lusitania medal insult to America with a new Lusitania medal just struck by the French mint. Like the original, Baudichon's medal shows on one side the Lusitania sinking beneath the waves, but there is a difference in that a child is shown clinging to a spar. On the reverse side, instead of showing Death selling tickets to Americans, the Baudichon medal depicts a huge wave caused by the crime reaching the Statue of Liberty, and Liberty, instead of holding the customary torch, is grasping a flaming sword, on which are the words: 'Ultrix America Juris,' meaning America, avenger of right, and the dates 1917-1918. The medal which has the approval of the Academie Belles Lettres and the French Institute, is to be sold in all Allied countries."

DEALERS PROTEST ART TAX

In response to a recent cable from M. Edouard Jonas, President of the Chambre Sociale des Antiquaires of Paris, asking an expression of opinion from the N. Y. dealers in modern Foreign art works, on the present oppressive export tax of 25%, levied by the French Government on art works, the following reply was sent by cable this week:

"We beg you to quickly do all possible for the abrogation of the present French art export tax. This tax has created great prejudice against French commerce here and threatens to completely destroy all interest in French art here."

(Signed) "Dursnd-Ruel, Duveen, Knoedler, Wildenstein, Arnold, Seligmann & Rey, Cartier, Charles Duveen, Tooth, Alavoine, Carlhian, Baumgarten, Boucheron, Bagues and Helleu (artist)."

To this M. Jonas responded as follows, also by cable, addressed to Durand-Ruel:

"I have transmitted your cablegram today to the public authorities, and I have good hopes of obtaining beneficial results. Please advise your fellow signatories (Signed) "Jonas."

BOTTICELLI FOR HAMILTON?

It is currently reported in art circles that Mr. Carl Hamilton, the young art collector, is soon to take delivery, if it has not already arrived at his beautiful apartment in the Avignon on Park Ave., which he is sharing this winter with Mr. and Mrs. Bernhard Berenson of Florence, of an unusual and most valuable Botticelli. The picture, if the report be true, was purchased, it is said, by Mr. Hamilton on the opinion and through the counsel of Mr. Berenson, the eminent "expert" on early Italian art. It is also reported that Mr. Hamilton, whose collection is growing to be one of the choicest in quality of any yet assembled by an American art lover, secured several other fine old masters in Europe last summer. It will be recalled that Mr. Hamilton was the purchaser, from Duveen brothers, of the fine example of Mantegna a few years ago, and his splendid Bellini—one of the most costly canvases in America, was on exhibition during the past summer in the fiftieth anniversary exhibition of the Metropolitan Museum.

Has the American art world, in the person of this modest and ambitious young collector, a possible successor to Frick and Johnson?

ART CENTER'S NEW HOME

The Art Center, Inc., at last has a home of its own. The recent purchase of the two houses at 65 and 67 E. 56 St., was effected largely through the generosity of Mmes. Harry Payne Whitney, Willard Straight, E. H. Harriman, Walter G. Ladd, Stephen Millett, Douglas Robinson, Henry P. Davison, John Henry Hammond, Mr. and Mrs. James Speyer, and Messrs. Cass Gilbert, Paul Warburg, Harry Watrous, Edwin Bashfield, Francis C. Jones, Herbert Adams, and others. The acquisition of this property is an event of significance and importance to the art world. The work of transforming the two dwelling houses into a club building for the Art Alliance of America, the Society of Illustrators, the Pictorial Photographers of America and the N. Y. Society of Craftsmen, is now under way. As soon as the changes are completed there will be started in the new club series of exhibitions of interest not only to art lovers but the business world as well, for the aim of the Art Center, Inc., is to elevate the commercial and fine arts. The officers of the Art Center, Inc., are: Mrs. Ripley Hitchcock, Pres't; Charles Dana Gibson, Vice-Pres't; Col. Wade H. Hayes, Treas.; Heyworth Campbell, Secy.; Walter Ehrich, Ray Greenleaf, Mrs. John Henry Hammond, Charles E. Pellet, W. Frank Purdy, Henry L. Sparks, Charles B. Upjohn, Clarence H. White, Richard L. Marwede, Asst. Secy.; Dr. Charles H. Jaeger, Chairman; House Comm. and Wm. Laurel Harris, Managing Director.

AZEEZ KHAYAT RETURNS

Mr. Azeez Khayat, the well known antiquaire, returned after eight months' absence in Palestine on the last trip of La Lorraine from Havre and is at No. 366 Fifth Ave. Mr. Khayat reports conditions in Palestine under the British mandate very flourishing, and the country as prospering. There is a train daily between Haifa and Cairo, over the new military road across the desert, which it took Moses 40 and Napoleon two years to make, in 16 hours, and this will soon be reduced to 10 hours. A project is on foot to make Mt. Carmel a summer resort. The British Government has organized a Department of Antiquities for Palestine and has established two Museums of antiquities, at Jerusalem and Haifa, respectively. Mr. Khayat gave the land for the Haifa Museum.

COSTLY PICTURES SAVED

A fire in the wall on the fifth floor of an apartment at 116 E. 56 St. endangered Tues. night last 30 paintings, some of by old masters, in the studio of Stephen Pichetto, a restorer of paintings, on the fourth floor. Pichetto said the canvases were owned by Carl W. Hamilton and Duveen Bros. and were of great value, and the loss would have been \$1,000,000 if they had burned.

When the firemen arrived Pichetto cautioned against flooding the place with water because of the damage that might be done to the paintings. The firemen tore out the wall and extinguished the fire with chemicals.

Mr. Eugene Glaenger of Jacques Seligmann & Co. sailed last week on La France, for Paris.



LADY DYSART
Sir Thos. Lawrence

Recently acquired by Mrs. J. D. Rockefeller, Jr.

From mezzotint in colors by Richard Smythe

AUSTRIA SELLS ART TO POLAND

The sale to Poland by the Austrian Government of a picture by Matejko from the Belvedere collections is an unprecedented event, and the Austrians are dismayed lest this transaction should be followed by others. It is answered that the picture is not only by a famous Polish artist but of peculiar historical interest to Poland, and, further, more suitably placed at Warsaw than at Vienna, the subject being the patriotic protest of a minority in the Polish Parliament against the vote of certain lords whom Russia had bribed.

The desire to conciliate the Poles may be a mere pretext. Indeed, if the million paid for the Matejko will contribute to the upkeep of more important treasures, the transaction is not to be regretted.

ARTISTS' ALBANY LOBBY

The Society of Independent Artists has prepared a bill to be submitted to the Legislature for the establishment of a Hall of Independent Art in N. Y. City.

John Sloan, president of the organization, says the society will send a delegation to Albany composed of Theodore Butler, Al Fruch, A. S. Baylinson and Trygve Hammer, to work for the bill, which will authorize the construction of a building appropriately designed for exhibition purposes. The State of New Mexico has a museum at Santa Fe, it is pointed out, where any artist is permitted to exhibit his work, and the result has been a tremendous stimulus to art there.

The Society, organized five years ago, will hold its fifth annual show on the Waldorf roof Feb. 28.

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EXHIBITIONS NOW ON**Western Scenes By Howard R. Butler**

The 49 western landscapes by Howard Russell Butler, now shown at the Century Club, 7 W 43 St., to Feb. 5, emphasize his sensitive responsiveness to Nature's varied moods and also his versatility. There are a number of presentments of Yellowstone Park, scenes in Arizona and in Southern California, painted at almost every hour of the day, so that there is no monotony. The few watercolors are delightful in their pure, bright hues and unhesitating execution, and some of the small oils have the same unerring unity and charm of color. There are several studies of the same subjects. "The Old Faithful Geyser" for example, Mr. Butler has painted numerous times, evidently always a poetic and inspiring theme. "Morning Glory Hole" was also an inspiration to his able brush. "Noon, Southern California," "Yellowstone Canyon, Looking West" and "Jupiter Terrace" are among the works best remembered for interest and beauty of tone and for a free, sure, lyric quality.

Brissaud and de Monvel at Wanamaker's

The work of the cousins, Bernard de Monvel and Pierre Brissaud at the Bel-maison Galleries (Wanamaker's), is both charming and amusing. The 20-color engravings by de Monvel are in the poster or in sporting print style and technically interesting, especially where he obtains the decorative effect of leaded glass. Here and there he faintly suggests Phil May, although he is thoroughly French in his fresh, pleasing color and in his sense of composition, as exemplified in "Le Polo," to mention the first picture that comes to mind and one of his most successful. His studies of children are most delicate. De Monvel, who was born in 1881, and who exhibited in 1910 in the Albright Galleries, is the son of the well known portrait painter, decorator and illustrator, Maurice de Monvel. He became a member of the Societe Nationale des Beaux Arts in 1903. He has also exhibited at the Salon d'Automne and at the Independents. Wounded during the war, he was mentioned five times for distinguished service, and received the Legion d'honneur and Serbian and Rumanian decorations.

Brissaud shows 30 small, meticulous, often quaint, often amusing watercolors, dating from 1908 to 1920. The details are piquant, the expression of a minute face, or a cleverly comprehensive pose or gesture. Two of his latest works, "La Visite" and "Es-tu ete sage" are less filled with a variety of items than the earlier work as a whole, and especially interesting in design and rhythm. He has quite the Vogue or Vanity Fair knack. Brissaud was born in 1885. He has devoted himself exclusively to illustration and aqua fortis compositions. During the war, he was sent to Morocco, as an observateur bombardier.

Oliver D. Grover at Ralston's

Oliver Dennett Grover of Chicago is holding an exhibition of portraits and landscapes at the Ralston Galleries, 12 E. 48 St., through Feb. 5. As a portrait painter he is well known throughout the West as well as here, and his work, both in landscape and portraiture has long been seen in leading exhibitions throughout the country. He is one of the "Duveneck Boys" and had an interesting example at the recent group of the "Duveneck Circle," displayed at these galleries. He is a good colorist and draughtsman and his present exhibition is one of distinction.

"Roch River," one of the most interesting landscapes, has good distance and atmosphere; "Autumn Landscape," with predominating rich blues and gold, is another compelling canvas; "Emerald Lake" has a beautiful sky with fleecy, floating clouds and deep green water in the foreground. "Showers, Gaspe Basin," "Moonrise on the Sound," "Afternoon in the Berkshires," and "The Oak" are decidedly good and there is "A Grey Day, Venice," lovely in high-keyed tonal grays, and an interesting portrait of Julius Rolshoven.

Three Artists at Whitney Studio Club.

Of the three artists now exhibiting at the Whitney Studio Club, 147 W 4 St. through Feb. 13, Randall Davey, John Sloan and Olaf Olesen, the latter makes the most important showing with some 16 completed oils and a number of sketches, all done in such an individual, able and decorative manner as will make the N. Y. art public realize that he is a painter to be reckoned with. In great planes of simple tones he has succeeded in expressing poetic feeling and of making his purpose felt. In his color schemes he has sounded a new, but harmonious note and he secures remarkable decorative effect. In his landscape, "Winter Sun," he employs only two colors—orange and its complementary violet, but in working out his design he cleverly adapts the variations of these to accomplish detail and finally produces a truly interesting work. In "Evening Sun," another winter subject, he has caught with simplicity the true light of the time of day and in its companion, "Morning Sun," he secures the same effect. "Spring," which shows more variety of color, has rhythmic, musical lines to recommend it. "Dusk in the Dunes" and "Sunny Winter Woods" have fine light and shadow, and "Day in the Dunes" is equally decorative. All of his works shows his close study of Japanese art and its influence like these Orientals he gives little thought to perspective, but rather dwells on the emotion that Nature arouses in him. His figure works have much the same qualities as his landscapes and are decidedly able in execution.

Randall Davey shows a group of Mexican subjects recently painted, and which have his typical breadth of handling and vivid color. John Sloan sends a collection of etchings, good in character and truth-

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ful in interpretation of such subjects as "Return From Toil," "Moonie Troop," "The Babber Shop." There are several well drawn nudes in his showing.

Portraits at City Club

Kroll, Olinsky, Gordon Stevenson, Jane Peterson, H. L. Hildebrandt and Howard Giles have painted the portraits of women and children now on at the City Club, 55 W. 44 St., through Jan. Women are admitted between 11 A. M. and 4 P. M.

(Exhibitions continued on Page 6)

Early Chinese Art

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LONDON LETTER

London, Jan. 15, 1921.

It is not often that painting and politics fraternize successfully. Mr. Winston Churchill, however, proves an exception to this, as to most rules. Not long ago he burst upon a surprised world as an artist of some considerable individuality, though naturally a little lacking in technique. One regarded the phenomenon as a mere vagary of brilliance and hardly expected developments. Since then developments have occurred. Under the name of Charles Morin, Mr. Churchill is now holding an exhibition in the Rue Royale, Paris, where he is winning considerable "kudos," and certain of the works, according to rumor, have been already disposed of to an eminent collector. Seascapes with storm-laden skies, and others in which more smiling effects of nature have been achieved, are among the most successful of his works, but the artist, ever sighing for more worlds to conquer, is to give, it is said, another exhibition later on, wherein his versatility will express itself in yet more varied form. Perchance one will hear later that he is forsaking politics altogether for art. So may the fates of nations be affected, proximity of the National Gallery around the corner. Tactful souls sought to discover phrases by means of which they might indicate their essential breadth of mind, without too far imperilling their immortal souls in the utterance of insincerities. Altogether, it was a trying time for all except those frankly Philistine folk who did not refrain from saying what they thought, and perhaps a trifle over! Many sought refuge in talking glibly about design and planes, vibrations and a host more jargons, invented to camouflage bewilderment, but on the whole they did not greatly impress the multitude. The visitor who described Picasso as a "stepping-stone to higher things" received the most encouragement on the whole, although I doubt whether the artist himself would have approved of her. I notice that "Cubists" are careful to supply in the catalog a full description of the subject treated. Not so a lady, who recently held an exhibition at which no catalog was provided, her view being that titles to pictures are entirely superfluous, each work presumably being of such an excellence as to call for no description. The picture should speak for itself, she declared. If only the "Cubist" pictures would!!!

A Mid-Victorian Artist

Considerable interest has been aroused by the fact that Queen Alexandra is lending to the exhibition of the National Portrait Society at the Grafton Gallery her own portrait by Winterhalter, which up to the present time has never been publicly shown. One wonders whether this resuscitation of an artist, who has for many years lapsed into artistic oblivion, is likely to have any effect on the esteem which he at present held. Other Victorian artists have in most marvellous manner managed to recapture popular taste after having been condemned.

The United Arts Gallery

The former home of the late 17th Century Gallery in Old Bond St. is likely to become the Mecca for those in quest of important works by Old Masters and modern French ones. The Gallery, which was taken over some time ago by Mr. W. Lawson Peacock, and is now reopening under the name of the United Arts Gallery, a name which well expresses the comprehensive nature of its activities in the future. Its direction will be in the capable hands of Mr. Winchester, late of the Goupil Gallery, and every success, it is hoped and expected, will attend the undertaking. L. G. S.

GERMAN ART LETTER

Berlin, Dec. 30, 1920.

A crisis prevails in the new art here. The different "isms" of late years are, to a certain point, used up, and it is certain that of "cubism," "futurism," "infantilicism," "expressionism" alone has earned the right to live. It is still not quite obvious how this art-based expression will establish itself, for one hears rumors from Paris of a return to the classical.

There is now again an opportunity here to study the line of all the former movements in art. A rather faded exhibition of portraits is on in the Academy today, which brings out nothing new and is deeply influenced by a certain group of associations. The so-called "jury free" show does not deserve the name, as the committee of arrangements assembled those works. Several rooms are filled with trash.

The Secession shows the most pleasant aspect, as there are quite a lot of works which betray a deeper conception, showing capability, which had disappeared during the period of "Pure Expression." There are some good old German pictures, but even these bring forth new genius, no very great talents. The winter exhibitions are not very encouraging, and one must hope for the future.

In the Book World

The opening events of the season in the book trade clearly reveal an ever-increasing literary interest. The exhibition of "The German Book" at the Frankfurt Fair, also an auction in Vienna and larger and smaller sales in Germany, all proved this. The Frankfurt exhibition, arranged by the "Society for Foreign Book Trade," gave the German publishers the opportunity of producing their collective capability to native

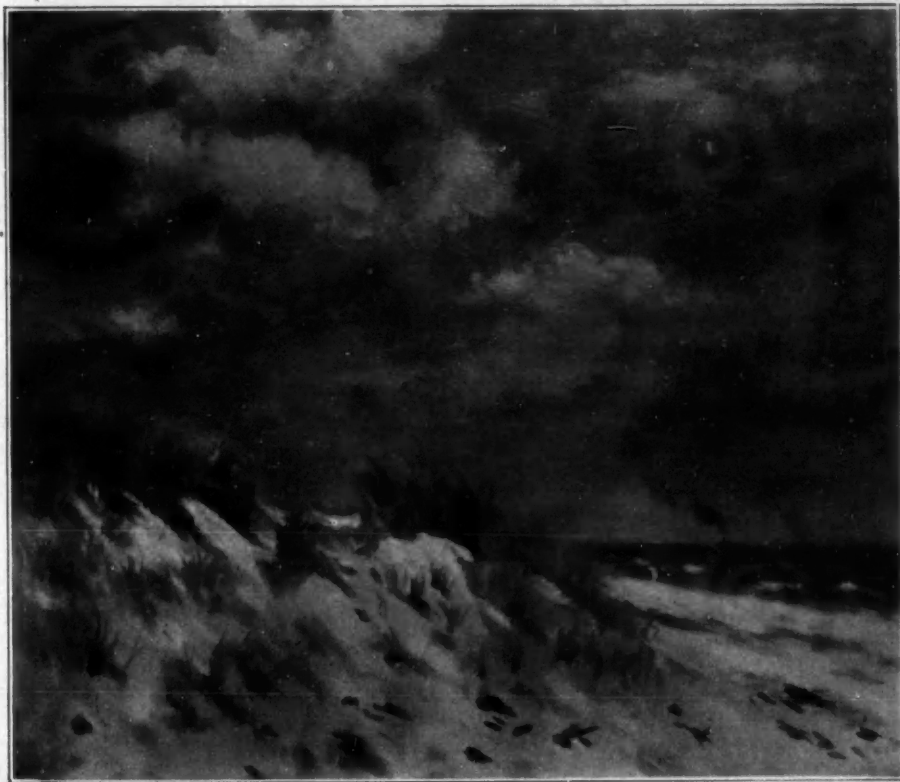
PARIS LETTER

Paris, Jan. 15, 1921.

A new idea in Salons! One would not have thought it possible. Yet it is the most original since the juryless Independents which was, after all, only an extension of the Salon des Refusés. This, the last, consists of anonymous contributions. Its chief organizer says: "A work of art is valuable by virtue of the joy one finds in it. The goal of the true artist is not to see his work leave his possession, to become an object for speculation, like a common Stock Exchange bond which one keeps in one's pocketbook until it advances. The artist does not suffer, struggle and labor for that."

"The speculation to which art works are subject nowadays is due to the artist's signature. The slightest smudge signed by a well-known name, be it good or bad, reaches the most astounding prices at the sales. The artistic value, by which I mean the sum of aesthetic pleasure the work is liable to excite, does not in the least affect the price paid by those who are still, although undeservedly, qualified lovers of art for they have not any love for the works they buy. In a word, a work of art is beautiful, quite independent of all question of signature."

"It is to enforce this idea that we decided to found the Salon des Anonymes for which we have secured numerous adhesions both at home and from abroad. Nevertheless, the difficulty of finding adequate quarters has obliged the anonymous organizers to restrict the first exhibition to 100 items and this has necessitated a jury, which it had first been desired to dispense with. The works submitted to this jury bear numbers corresponding to their order of entry and their hanging is decided by drawing lots. The artists had



SAND DUNES—PROVINCETOWN, MASS.

H. Melville Fisher

At Babcock Galleries

step taken to open the way again for the German spiritual life to foreign countries, and this move is to be effectually supported by a journal called "The German Book," published by the society, which has set the task before it of cultivating literary relations with foreign lands.

At this exhibition great interest was shown in the individually grouped libraries of a medical doctor, a lady, a solicitor, an editor, a theatre manager's stage and work library, an engineer, etc., which were placed in rooms artistically arranged. The exhibition worked out so perfectly as to suggest the idea of a travelling exhibition in other countries, including America.

Berlin Pays High Book Prices

A recent auction here attained some striking figures. The London copy of the first edition of Boccaccio (1757) of 5 volumes, bound in morocco, sold for 36,000 marks, and "Les nouvelles de Marguerite" "Reine de Navarre," bound in orange morocco, fetched 500 marks. The first edition of "Young Werther," 2,750 marks; the "Elective Affinity" (Wahlverwandschaften), 1,600 marks, and a de luxe edition, bound in blue morocco, of the first ten numbered copies of "Madame Bovary," 12,000 marks. The Parisian edition of "1001 Nights" in satin brought 13,000 marks.

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"Charles Morin." Mr. Churchill was here recently and it is said that the report had annoyed him but, whether because his secret had not been kept, or because he does not Anyhow one wonders why he should be ashamed of acknowledging his pictures, if they are his? (See London letter—Ed.) There is nothing extraordinary about a Churchill being an artist at times. Meanwhile the personality of Charles Morin has not been identified. Only a Miss Oliver, who lives at Cassis, seems to know and she is silent at present. One had thought that the exhibition of paintings by "Charles Morin" was a stepping-stone. The public is being prepared gradually for some surprises. One is the Bouguereau memorial exhibition just announced. No artist has been as famous and none has known such subsequent oblivion. The younger generation here hardly knows his name.

Mme. Lauth-Sand, granddaughter of Georges Sand, the novelist, has just presented a large collection of art works and souvenirs, reminiscent of the authoress or which had belonged to her family in the town of Paris. It comprises Delacroix's sketchbook, caricatures and autographs of Chopin and Alfred de Musset, and a wonderful pastel of the Maréchal de Saxe by La Tour which had been in the Dupin family. The donation is important enough to fill a room at the Musée Carnavalet which will be known as the Salle Georges Sand.

The Eclectique Show

At the Eclectique's annual show (Galleries Simonson) paintings are a side attraction. The chief features are the arts decoratifs. There is furniture by Henry Rapin, batik by Mme. Pangon, bindings by Mme. Le Roy Desrivieres, enamels by Feuillatre, embroideries and laces by J. Coudyser, ceramics by G. Bruyer, iron work by Edward Brandt and J. Bregeaux, ivories and tortoise-shell work by G. Bastard, and wood carvings by R. Bigot: the handiwork of some of France's most experienced craftsmen. With the exception of the engravers, Chas. Jouas and G. Le Meilleur, and one or two others, pictorially, the group is not significant. The settings are notably successful and due to M. Simonson's excellent taste and enthusiasm.

Training Students by the Kinema

A professor at the French School of Decorative Art makes use of the kinema for the training of students. The films show the unshipping of cargo for example, facial expressions, a volcano in eruption are projected slowly while the students make sketches which their teacher, M. Bruno, considers more instructive than taken from models whose attitudes are not natural when supposed to portray movement, for movement cannot be at once static and dynamic. M. Bruno apparently continues the tradition of the school's famous teacher, Lecoq de Boisbaudran, Rodin's master, who used to say that perfect draughtsmanship was attained when the draughtsman could draw a man falling out of the window. M. C.

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CHANGE OF ADDRESS

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both the new and old address should be
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APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in
art or literary property but deals with
the dealer and to the advantage of both
owner and dealer. Our Bureau of "Ex-
pertising and Appraisal" has conducted
some most important appraisals.

THE JANUARY BURLINGTON.

The Burlington for January, 1921,
is a number filled with interesting and
important material. Mr. R. R. Tatlock
writes of "Poussin and Claude," and
Dr. Tancred Borenius on a "Dismem-
bered Altarpiece by Marco Zoppo." There
is an article on "The Architecture of
Saladin and the Influence of the Crusades
A. D. 1171-1250," by Mr. Martin S. Briggs,
and Mr. R. L. Hobson contributes his XI
article on the "Eumorfopopulous Collection."
From Mr. Campbell Dodgson comes an ar-
ticle on "Two Drawings by Aert Claesz,"
and from Mr. Francis Birrell one on
"A New Teniers Tapestry at the Victoria
and Albert Museum." Mr. Arthur Whaley
writes a second paper on "The Chinese
Philosophy of Art," Mr. Yjro Hirn dis-
cusses "Finnish Rugs" and Mr. H. Clifford
Smith "Italian Furniture." Finally, Mr.
George A. Simonson writes of "Two
Paintings by Pacher." The Monthly
Chronicle and the reviews and records
of auction sales are full and meaty.

Print Collectors' Quarterly

The Print Collectors' Quarterly, whose
seven years of successful life in America,
under Mr. Fitzroy Carrington, of the Boston
Museum, was interrupted by the war, is to
be revived by Messrs. J. M. Dent, with Mr.
Campbell Dodgson as editor and Mr. Car-
rington as American editor. It is to be
printed in London.

LESSONS OF A PICTURE SALE.

The result of the first important pic-
ture auction of the season, that con-
ducted by the American Art Associa-
tion, of a combination lot of modern
foreign and American works with a
few old canvases, at the Plaza last
week, and which is recorded elsewhere
today, was anticipated with peculiar
interest, as we said a fortnight ago,
owing to the trade conditions of the
time.

While in more normal years the 167
pictures sold, for the most part, of
more than average quality and bear-
ing good names, would, of course, have
brought much higher prices, it is grati-
fying to note the very fair total of
\$139,240. There were naturally many
bargains and some surprisingly low
figures for canvases by well known
artists, but this was to have been ex-
pected as the dealers who best knew
the values, were, with few exceptions,
while represented, non-buyers, being
already sufficiently well stocked, and
the sale was supported, in consequence,
by a few, a very few, private buyers.
Some of them appeared for the first
time. But this private buying was
encouraging and significant, and Mr.
Albee, Mrs. Dodge and Dr. Cadgene,
in particular, are to be congratulated
on their acquisitions. The entrance
of private buyers with or without com-
petition from the dealers at such sales,
is beneficial to both auctioneer and
dealer. Mr. A. A. Healey of Brooklyn
secured the large Corot for \$6300, a
very low figure, and Mr. Albee the
fine large Jacque for \$7000, again a
low figure. Altogether the sales result
was encouraging, certainly in that it
might have had a far worse result, and
it points to better times ahead.

ART BOOK REVIEW

THE NATURE OF LANDSCAPE, by Samuel Latta
Kingan. Privately printed, 1920.

Dedicated to the landscape artists of
America and illustrated by handsome half-
tones of representative examples of such
noted modern American landscapists as
William Keith, Leonard Ochtman, Gardner
Symons, Ben Foster, Henry W. Ranger,
William Eitschel, Charles H. Davis, Dwight
W. Tryon, George Inniss, Charles Melville
Dewey, Albert L. Groll, Birge Harrison, J.
Francis Murphy, and Ernest Lawson, this
delightful small volume of appreciation by
Mr. Samuel Kingan, a lawyer and art col-
lector of Tucson, Ariz., comes like the
breath of a cool norther after a torrid
desert day in the author's own State.
In his modest footnote Mr. Kingan says:
"I do not pretend to have settled the prin-
ciples of landscape, much less do I offer this
essay, fragmentary as it is, and anything
but complete, as a presentation of the sub-
ject. I have attempted merely to set forth
some of the elements which have appeared
to me to be fundamental, and always indis-
pensable, and this, too, quite without re-
gard to the singularities of composition, or
manner of publication. If there be little
here, however, of a one and unerring for-
mula, and nothing at all of craftsmanship,
there is something, I hope, especially for so
inconsiderable a production of the real body
and character of the art, and of ends worthy
to be achieved."

Mr. Kingan, who is indeed a rara avis—
namely, a man of cultivation in a compara-
tively new and remote land, who has given
himself the opportunity of art education in
his far southwestern home by the judicious
purchase of representative works by several
of the leading modern American landscapists—
need not apologize for his book. It makes
interesting reading, and the author's love of
his pictures and the art they portray carries
the reader along with something of his own
enthusiasm. He writes on amore and with
knowledge and sympathy, and divides his
essay into three chapters successively on
"Feeling, Fancy and Spirit," "The Attend-
ants—Truth and Beauty," and "The More
Important Quality of the Materials." The
coming of such a work out of the wilds, as it
were, is indeed a surprise.

Theo. J. Morgan, of Provincetown and
Washington, D. C., has closed a successful
five weeks' exhibition in Duluth, Minn.,
where five of his important canvases were
sold. He will hold an exhibition in Peoria.

WAR PORTRAITS AT MUSEUM

That other journals take something at
least of the same view of the disappointing
War Portraits now on exhibition at the
Metropolitan Museum preparatory to a tour
of the country's art centres, as did the
AMERICAN ART NEWS last week, is proven
by the following extracts from the N. Y.
Tribune and American of last Sunday. Says
Mr. Royal Cortissoz in the N. Y. Tribune:

"The function of these portrait painters, as we
have said, is to register fact; it was, in the cir-
cumstances, their duty, and we are really glad that
they refrained from building up pretentious designs
which might so easily have been made speciously
theatrical. But there is another resource, one that
is of the very essence of portraiture, which seems
to have failed them. It is that resource which,
lying in character, inspires a painter to what we
must describe as creative interpretation. He grasps
those traits of his sitter which do not lie on the
surface and out of those inner elements he fashions
a portrait having the freshness and force of an
invention. There are in this collection one or two
instances of the effective exploitation of this re-
source. Miss Beaux supplies one of them in her
portrait of Premier Clemenceau. She paints not
only a figure but an idea, the idea of Clemenceau
as he faces his listeners, many of them his oppo-
nents, in the chamber. The character in the head
is a living character and so is that of the attitude.
This is a portrait painted from within. We have
the same feeling before the portraits painted by Mr.
Charles Hopkinson of Premier Bratiano of Rumania,
Premier Pashich of Serbia and Prince Saionji, of
Japan. The inner influences are there. These men
seem to have fallen into their respective postures
because it was natural for them to do so, and in
their faces there is the same force of individuality.
Too many of the portraits smack purely of the
studio, having characteristics which seem to have
been determined from the outside and by the volition
of the craftsman rather than that of the interpreter.
Nor is the craftsmanship always carried beyond a
certain point of humdrum adequacy."

"Distinction Is Wanting."

"Efficiency, as we have hinted above, is surely
not unwelcome, but the lover of painting craves some-
thing more. He craves, to put it bluntly, dis-
tinction, and this is where we come to close quarters
with the relation of the war portraits to our American
school. We are weak in originality and felicity of
design; we are weak in style, and frequently that
craftsmanship in which we are so facile falls short,
we repeat, of possessing the personal weight which
alone will take it out of routine. Look, for ex-
ample, at Mr. Johansen's portraits of Orlando and
Diaz. In both cases he seeks through pose and
background to achieve something like pictorial charm;
but there is no charm there, for the reason that
pose is too obvious, background remains curiously
artificial, and craftsmanship is thin. Mr. Johansen's
workmanship is not so thin in his portraits as it is in
his big picture of the Signing of the Peace Treaty.
That is positively papery. But only in the portrait
of Joffre does his technique take on any interest and
even there the appeal is but superficial. Miss Beaux,
again, goes deeper. She has made a persuasive com-
position in her portrait of Cardinal Mercier and to
the same merit she adds a strong technique in her
portrait of Admiral Beatty. We return also in a
friendly mood to Mr. Hopkinson and to Mr. De
Camp, who achieve fine unity in their designs, and we
must reiterate on the same grounds our appreciation
of Mr. Wiels' portrait of Admiral Sims and Mr. Tar-
bell's portrait of General Leman. Mr. Tarbell's more
ambitious canvases designate the spirit in which most
of the portraits have been produced and it signifies,
upon the whole, a wise choice. The function of these
painters was to register facts, and they have regis-
tered them. Admiral Sims, in the portrait by Mr.
Irving R. Wilkes; Herbert Hoover, in the portrait by
Mr. Tabell; Premier Lloyd George, in the portrait by
Mr. Volk; Premier Orlando and General Diaz, in
the portraits by Mr. Johansen, have all profited in
so far as efficient craftsmanship makes good portrai-
ture. But in saying this we come to that aesthetic
point of view to which reference has been made, and
in examining these particular portraits find ourselves
reflecting on the question of American portraiture
at large. The process does not land us in unquali-
fied contentment.

Commonplace and Uninspired.

Peyton Boswell in the N. Y. American
says:

"This exhibition, it will be seen, is of much greater
scope and importance than the preceding one, last
season—the 25 portraits for which Mr. Hannevig,
banker, paid \$100,000. The pictures, likewise, are
better—a little better. There are a few great por-
traits among the 24, but they are almost exclusively
the product of a single artist. If the truth be told,
however, it must be said that the portraits as a whole
are commonplace and without inspiration. With one
or two exceptions, they do not come up to the best
work of the individual painters. It was inevitable
that it should be so, and there need be no disappoint-
ment. The collection should be prized simply as a
noble contribution to the records of the great conflict."

AN "AMEN CORNER"

A Curtain Raiser by Charles Vezin.

Walt Whitman: "I charge you forever re-
ject those who would expound me, for I
cannot expound myself;

"I charge that there be no theory or
school founded out of me;

"I charge you to leave all free, as I have
left all free."

El Greco: "You've said something, Walt."

Courbet: "Them's my sentiments."

Daumier: "That's me all over, Old Scout."

Renoir: "Second the Motion."

A. P. Ryder: "Sure thing."

Van Gogh: "Me too."

Cezanne: "Save me from my friends."

Gauguin: "I'll tell the world."

Chorus: "So say we all of us, so say we
all of us, Amen."

(Curtain.)

Orchestra plays "It's a long, long way
(Art is long and Life is short)."

The audience will please remain seated
until the end of the play.

OBITUARY

Willis S. Adams

Willis Seaver Adams, one of the "Duven-
eck Boys," died early this month. In 1868,
through the generosity of Dr. Henry W.
Holmes, he studied at the Royal Academy in
Antwerp. He then lived three years in Cleve-
land, O. In 1878 he made his second trip
to Europe, which lasted three years, going
first to Paris, which he did not like, and
then to Venice, where for seven months he
was closely associated with Whistler, and
lastly, to Florence to paint with Duveneck.

CORRESPONDENCE

"The John G. Johnson Collection"

Editor AMERICAN ART NEWS,

Dear Sir:

The absolutely unnecessary and deliber-
ately prolonged litigation over the final dis-
position of the Johnson Collection, contrary
to the expressed will and wishes of the de-
ceased donor—and thereby challenging the
laws purposely framed to protect bequests,
such as he has handed down to posterity, has
developed into an intolerable mess, in fact, a
lamentable disgrace to Phila.

To quote the late Theodore Roosevelt, in
one of his many immortal utterances, "Penn-
sylvania is corrupt and contented." With
an artistic twist, I venture to apply the like
statement to art matters in Phila., of course,
with regrets and apologies to the few native,
but apparently helpless citizens, who are sin-
cerely interested in art and the good name
of the old Quaker Town.

These conditions would never exist were
it not for the apathy, or lack of aggressive-
ness on the part of the general public, in this
matter as a single instance, and particularly
the indifference of the local Press.

I may mention that this is the main rea-
son why Phila. is not more of an art centre
—and why the Johnston Collection is repos-
ing in a dark room of a local storage ware-
house, incurring the unnecessary expenditure
of large sums of money, and last but not
least, not only depriving the public of the
infinite pleasure and education which would
be afforded by this incomparable gift, but
also subjecting the pictures to inevitable
damage in their present place of "conceal-
ment."

The local Press, as an institution, savor-
ing of local pride and dignity, should be an
instrument, in this instance, of *universal*
opinion and interest, in which case, it would
take an intelligently active and enthusiastic
part in art matters and assert its stand, in
an equitable fashion, as regards the Johnson
Collection, in line with the terms of the will
as set forth and with public opinion at home
and abroad.

One need only carefully scrutinize the
"Johnson Will," to perceive that it was
with a degree of uncertainty, if not reluc-
tance, that the pictures were bequeathed to
the City of Phila. In cast, I do not hesi-
tate to state that I believe that why he so
bequeathed them was alone due to persistent
persuasion and pleading, as Mr. Johnson's
knowledge of local conditions and his re-
markable foresight overwhelmed him with
fear, at times, as to the ultimate treatment of
his cherished pictures, if left to the City of
Phila.

Legal Status of Bequest

As to the legal status of the bequest, I
opine that it is absolutely incontestable from
any and every angle—and its phraseology is
comprehensible to the most stupid mind.
There appears, however, to be a combined
effort to misconstrue its contents and pur-
pose, apparently to satisfy some ulterior mo-
tive (or can it be the vanity?)—of a certain
clique, who harbor the arbitrary and absurd
idea that the matter comes within their do-
main, to dispose of as they see fit.

The pictures really belong to no single
person or group of persons, any more than
they belonged to the late John G. Johnson,
who fortunately was blessed with the means
of acquiring them temporarily for his per-
sonal pleasure. Whoever should become
their subsequent temporary custodian must
be held strictly responsible to posterity, as
for their proper preservation.

I am not unalterably opposed to the Phila.
Mayor's Committee's endorsement of the
"Idea" of a separate wing in the city's Mu-
seum to be named after its donor. In fact,
I may presume to say the "idea" would have
appealed to Mr. Johnson. Furthermore, he
undoubtedly would have left the collection
to the proposed Museum if its construction
had actually been completed during his life-
time. Mr. Johnson was an enthusiastic ad-
vocate of the idea of a Museum in Phila.
He hoped for its realization. But, it still
remains an "idea," its construction having
been only in the making, either on paper or
in actuality since (Well, I was born in
1890) and its completion is still in the re-
mote future, although it is quite promising
and encouraging to note that the foundation
is patiently waiting to support its glorious
burden.

Respectfully yours,

A Philadelphian.

Philadelphia, Pa., Jan. 25, 1921.

Hearing on Johnson Pictures

In the course of a further and last hear-
ing Jan. 12 of testimony in the Johnson Art
Collection controversy before Mr. M. Hamp-
ton Todd, appointed for that purpose by the
Orphans' Court, the fact was brought out
that Mr. Johnson told Mr. Geo. W. Norris,
Governor of the Federal Reserve Bank, that
he did not propose that his pictures be used
as a bait for the construction of any marble
palace, but that the city might have the pic-
tures if they were housed in a plain brick
structure. Opposition to the plans of in-
stalling the pictures in a wing of the new
Art Museum, put forth by the Mayor's Com-
mittee, was expressed by Mr. Harrison S.
Morris. The matter will now be reported
back to the Orphans' Court for its decision
on the petition to ignore the conditions of
the decedent's will.

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**EXHIBITIONS NOW ON
(Continued from Page 2)**

Loaned Porcelains at French Museum.

Porcelains of the XVIII century have been chosen for the Fourth Annual Loan Exhibition of the French Museum at its gallery, 599 Fifth Ave., through Feb. 6. Many beautiful examples of French, Swiss, English, Belgian, Dutch and Italian design are shown, all loaned from private collections and never before publicly shown. The gallery is charmingly arranged and the porcelains placed in cases where they may be seen to advantage. One of the rarest specimens is a Chantilly clock of soft paste with a figure of Poussah, enameled in white porcelain, loaned by Mrs. George Bliss, dated 1755. Two statuettes of soft biscuit paste (1758), loaned by Mr. Henry Symons, are very fine. There is a rare old cup and saucer, painted by Buteaux (1781), loaned by P. W. French and Co., and a remarkable écuille, with cover and stand of the "Porcelaine à la Reine" period. Mrs. Herbert Satterlee has lent two beautiful "sceaux," one oval dish and two heart shaped dishes of Crown Derby of the period of George III. There are several remarkable pieces, loaned by Mrs. McDougall Hawkes, including a cup and saucer of Chelsea Derby, a luncheon set of soft paste, a pair of pomade pots of Menecy porcelain, and a pair of vases of Vincennes porcelain. Other fine specimens have been lent by Messrs. Walter E. Maynard and E. F. Bonaventure, Mrs. Albert Blum, Miss Margaret B. Gould, Mrs. Leo Kissel and the Rev. Alfred Duane Pell.

Print Display at the Brooklyn Museum

Some 150 prints of old Brooklyn and of subjects commemorating the landing of the Pilgrims, are on exhibition at the Brooklyn Museum through Feb. 15 next as complementary to the Pilgrim Tercentenary Celebration. Only a limited number of subjects, however, in the smaller gallery, relate directly to the Pilgrims. The major number are devoted to the prints of old Brooklyn and especial attention is called to this for, as far as known, this is the first attempt, as far as Brooklyn is concerned, although there have been numerous exhibitions of prints relating to old N. Y. The exhibition has been made possible through the kindness of various and numerous collectors, especially Mr. Robert Fridenberg, the L. I. Historical Society and the Brooklyn Club. Not the least interesting among the exhibits are the seven maps, also a number of panoramic views representing Brooklyn and views of N. Y. from Brooklyn of early dates. There are also prints representing historical celebrities connected with events of the Revolutionary War on Long Island, and to the old Brooklyn Fire Department (among them one of the first fire engines used in Brooklyn, 1785). The various old taverns, inns, manors and historic residences are also represented, one as early as 1699. One of the latest prints is a crude colored lithograph of the Brooklyn Bridge as seen on the opening night during the attendant display of fireworks, May 24, 1883. There is also a view of Fulton Ferry in 1740.

Women Painters'-Sculptors' Sketch Show

The National Association of Women Painters and Sculptors are holding an exhibition of sketches and small pictures in the Architectural League Room, 215 W. 57 St., through Feb. 1. Although this is not their annual show which has been planned for a later date, there are a number of interesting works that will scarcely be improved upon in larger canvases. Harriett Bowdoin has an excellent "Street Scene"; Matilda Browne's "Central Park Goats" is also good; Fern Coppedge has a good snow picture, "December"; Constance Curtis' red chalk "Portrait Sketch of a Child" is lifelike and well drawn; Anna Fisher's "Red House" is loose and flowing in brilliant color; Susan Ketcham's "Coast of Maine" is typically good in composition and fine in color, and there are interesting works by Theresa Bernstein, Olive Black, Cornelia Hildebrandt, Nancy Ferguson, Louise Heustis, Margaret Huntington, Mary McCord, Clara MacChesney, Caroline McCurdy, Christina Morton, Clara W. Parrish, Jane Peterson, Bertha M. Peyton, Alethea Platt, Agnes Richmond, Maria Streat, Irene Weir, and Caroline Mase.

H. Melville Fisher at Babcock's

H. Melville Fisher, who is holding his initial "one man" show at the Babcock Galleries, 19 E. 49 St., from Jan. 31-Feb. 12, is the brother of Harrison Fisher, the well known artist illustrator and the son of the late Hugo Fisher, whose landscapes are found in every art loving Western home. His grandfather, Antoine Fisher, was also an artist of note, however. It is not surprising therefore that the youngest member of this artistic family should have devoted himself to art. He goes directly to Nature for his inspiration and motifs and in his series of pictures of the sand dunes of Mass., New Jersey and Long Island, he has seen and portrayed their picturesque qualities in a personal manner. In his "Sand Dunes, Provincetown" (reproduced in this issue), he has imbibed the psychology of the great soft-colored hills with their sprinklings of velvety foliage and wild flowers of many hues. These he has recorded with emotion and sincerity. When he sought "The Pines, Provincetown," he also felt rather than saw, the dream qualities of the woods, and well told the stories of their message. It is the same with the entire series of his Dune pictures. In his landscapes, such as "Autumn Glory," the artist's colors befit the title and the work is a truthful transcription of Nature.

Group Show at Powell Galleries

Five artists, all interesting in their varied points of view, occupy the Powell Galleries, 117 W. 57 St., through Feb. 5. J. Mortimer Lichtenauer has the entire rear gallery and shows some 17 works, mainly portraits. "Miss Louise Wadell" is simply rendered and has good character rendition; "Mrs. L. Wallerstein," gownned in black, is also well painted, and "Portrait of a Young Girl" breathes the spirit of youth and is interesting in theme. There are good flesh tones in the "Portrait of Miss Mary MacAndrews," and "Miss Catherine Burr" is well composed. Among his landscapes is "Conn. Hills," with well-handled greens and there are flower pieces and mural studies to give variety.

Carolyn Mase, a pupil of Twachtman whose work at times reflects the rare poetry of that master, appears with nine examples which add distinction to the exhibition. Her "Sea in Mist" proves her love and admiration for her teacher and "A Day for Living" is equally interesting for the same reason. Then there are "A Bit of Ogunquit," "When Maples Bud," "Winter" and "Her Garden," all faithfully rendered, and seriously studied. Marion Eldridge shows landscapes and marines. "Sand Dune at Sunset" is painted in big, broad planes with good color and is finely composed; "The Whistling Oyster," an historical old Ogunquit tea house, is seen from a picturesque viewpoint and with landscape surroundings is romantic and alluring. "A Narrow Gorge," "The Rise of the Moon," "Afterglow," "Red Roofs," "A Blue Day" and "New York Towers" are some of the subjects she has rendered in a personal and convincing manner. There is also a group of works by Henry Davenport that are excellent, broadly conceived, good in color and well drawn. "Front Street" is remarkable for its sunlight qualities and subtle shadows; "Captain Frazer's House," "Southwest Wind," "Easterly Weather" and "The Plaza" are all worthy works. The front gallery is given to Amanda Forbes who shows a collection of paintings and embroidery. She cleverly combines both arts in portraiture and figure works.

French Portrait Prints at Library

At the Public Library, the third in the series of exhibitions of French prints, now on in the Stuart Gallery throughout February, is devoted to portraits by modern masters. Most of the people portrayed are such 19th century personages as Henri Rochefort, Baudelaire, Goya, Whistler, Daumier, Dumasfils, Legros, Renoir, the Goncourts, Hugo, Hawthorne, Poe, Manet, Seymour Haden and others are portrayed in etchings by Guerard, Bonnat, Desboutsins, Delteil, Lefort, Rodin, Bracquemond, Flameng, Legros, Egusquiza, Raffaelli, Manet, Gailard; in lithographs by Deveria, Gavarni, Carriere, Legros, Grevedon; in wood-engravings by Baude and E. Delatre. Manet's etchings will be shown in this gallery in March. (Exhibitions continued on Page 7)

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Mr. and Mrs. Roland Hinton Perry gave a reception and tea at their studio, 51 W. 10 St. last Sunday, Monday and Tuesday afts. to exhibit Mr. Perry's recently completed, standing, full length portrait of Mrs. James Terry. The attractive subject is shown standing at full length, wearing a crimson velvet gown, which harmonizes with her brunette beauty and dark brown hair. The figure and accessories are especially well arranged and drawn, the figure is well posed and the simple golden brown tones of the background "pulls the work together."

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ARTISTS' EXHIBITION CALENDAR

American Watercolor Society, 119 E. 19 St.—Fifty-fourth annual exhibition, Feb. 3-24. National Arts Club.
Baltimore Watercolor Club, 245 W. Biddle St., Baltimore, Md. Peabody Galleries, March 9-April 11. Work received March 1 to 3 P. M.
Brooklyn Society of Miniature Painters, Hotel Bossert Montague and Hicks Sts., Brooklyn—Third annual exhibition, March 1-28. Work received from out-of-town before Feb. 21; from Brooklyn Feb. 21, 10 A. M.-5 P. M., addressed Nicolas S. Macsoud 191 Clinton St., Brooklyn. No shadow boxes accepted.
National Academy of Design, 215 W. 57 St.—96th annual exhibition, March 5-April 3. Works received Feb. 10, 11, from 9 A. M. to 3 P. M.
New Orleans, Delgado Museum—Twentieth annual exhibition (oils, watercolors, black and whites, etc. arts and crafts), March 1-28. Information from Mr. Scott Bryan, Sec'y, Front and Celeste Sts. New Orleans, La. Works received to Feb. 26.
Philadelphia—Pa. Academy—116th annual exhibition, Feb. 6-Mar. 27, 1921.
Society of Independent Artists, 5th annual exhibition, the Waldorf-Astoria roof in Feb.

SPECIAL NEW YORK EXHIBITIONS

Ainslee Galleries, 615 Fifth Ave.—Permanent exhibition of choice examples of Inness, Wyant and Murphy.
Arden Studio, 599 Fifth Ave.—Preliminary sketches for the War Portraits in the Metropolitan Museum to Feb. 10.
Arlington Galleries, 274 Madison Ave.—Work by Madame Amiand Oberteuffer (Mrs. Geo. Oberteuffer) to Feb. 12, inclusive.
Babcock Galleries, 19 E. 49 St.—Paintings of the West by Chas. M. Russell, to Jan. 29. Paintings by H. Melville Fisher, Jan. 31-Feb. 12.
Brooklyn Museum—Collections of the late Robt. W. W. Paterson. English XVIII C. paintings, Corot, Diaz, Isabey, Oriental and Near East art pottery, glass, figurines. Early American silver. Five murals by Mucha. Prints (150) of Old Brooklyn and "Pilgrim" subjects, through Feb. 15.
Camera Club, 121 W. 68 St.—Members' exhibition, through Jan. Bromoid transfers by Fred Judge, Hastings, Eng.
Catherine Lorillard Wolfe Club, Grace Church, 802 Broadway—Paintings by Mary A. Kirkup.
Century Club, 7 W. 43 St.—Landscapes of Yellowstone Park and the West, by Howard Russell Butler, Feb. 3, inclusive. Admission by card.
City Club, 55 W. 44 St.—Portraits of women and children by various artists, to Jan. 29.
Daniel Gallery, 2 W. 47 St.—Group exhibition, Lawson, Prendergast, Glackens, Henri.
Dudensing Galleries, 45 W. 44th St.—Selected paintings by foreign and American artists.
Durand-Ruel Galleries, 12 E. 57 St.—Paintings by Sisley.
Ehrich Galleries, 707 Fifth Ave.—Landscapes by J. Stewart Barney, to Feb. 2. Spanish paintings, beginning Feb. 5.
Fragile Gallery, 607 Fifth Ave.—Works by Arthur B. Davies and the late A. P. Ryder, through Jan. Sculpture by Tait Mackenzie, paintings by Chas. W. Hawthorne, Feb. 1-15.
Folsom Galleries, 104 W. 57 St.—Watercolors by Harry de Maine, to Feb. 5.
French Museum, 599 Fifth Ave.—Porcelains of the XVIII C., to Feb. 6.
Groller Club—47 E. 60 St.—Etchings by Mary Cassatt, to Feb. 26.
Hanstaeucl Galleries, 153 W. 57 St.—Work by Munich artists, to Feb. 15.
Hispanic Museum, 156 St. and Broadway—Spanish works of art. El Greco, Velasquez, Goya.
556 Fifth Ave.—Etchings by Zorn. Old English portraits and landscapes, through Jan. XVIII C. English pictures through Feb.
Hotel Majestic, Salon, Central Park W. and 72 St.—Paintings, "Marvels of the Sunrise," by J. W. Hawkins and Historical Paintings by John Ward Dunsmore.
Kennedy Galleries, 613 Fifth Ave.—Etchings by Rembrandt and other early Dutch masters.

Albion Galleries, 668 Fifth Ave.—Paintings by Edith Blight Thompson, portraits by Boleslaw Jan Czedekowski, and oils by Gaston Latouche, to Jan. 29, incl. Modern paintings by Tami Koume, portraits by Lillian Cotton, Feb. 1-12.
Macbeth Gallery, 450 Fifth Ave.—Eleventh annual exhibition of 30 paintings by 30 artists, to Feb. 7.
Metropolitan Museum, Central Park at 82 St.—Fifth Annual Industrial Exhibition, to Jan. 30. War Portraits, to Feb. 10. From 10 A. M. to 5 P. M., Saturday until 6 P. M., Sunday, 1 P. M. to 6 P. M. Admission Monday and Friday, 25c.
Milch Gallery, 108 W. 57 St.—Paintings by Daniel Garber, Jos. T. Pearson, W. L. Lathrop, Robt. Spencer, Jan. 31-Feb. 12.
Montclair Art Association, Montclair, N. J.—Paintings of Indian life by Julius Rolshoven.
Montross Gallery, 550 Fifth Ave.—Paintings of China by Frederic C. Bartlett, to Jan. 29. Wall fountain by Janet Scudder with garden setting. Indian folk lore pictures by F. Overton Colbert, Chickasaw Indian, to Feb. 7.
Municipal Art Gallery, Washington, Irving H. S. Irving Place—Eighth annual exhibition by the Association for Culture, to Feb. 28. Weekdays, 10 A. M. to 10 P. M.; Sundays, 2 to 10 P. M.
Mussman Galleries, 144 W. 57 St., 108 W. 57 St.—Etchings by Allen Lewis, to Jan. 28. Paintings by Otto Bierhals, to Feb. 7.
National Association of Women Painters and Sculptors, 215 W. 57 St.—Small pictures and sketches, to Feb. 1, inclusive.
National Arts Club, 119 E. 19th St.—Members' annual exhibition, to Jan. 29.
New York Watercolor Club, 31st annual exhibition. Fine Arts Galleries, 215 W. 57 St., to Feb. 6.
N. Y. Public Library, Fifth Ave. and 42 St.—The making of a Japanese print, Room 321, to Apr. 15. Portraits by French masters in etching and lithography, Room 316, through Feb.
Pen and Brush Club, 134 E. 19 St.—Portraits and miniatures, through Feb.
Powell Gallery, 117 W. 57 St.—Portraits by J. Mortimer Lichtenauer, landscapes by Henry Davenport, Miss Marion Eldridge and Miss Caroline Mase; Sundays 3-6; to Feb. 5.
Pratt Institute, Ryerson St., Brooklyn—Original drawings for costumes, and bookcovers for Vogue, Vanity Fair, House and Garden.
Ralston Galleries, 12 E. 48 St.—Paintings by Oliver D. Grover, to Feb. 7.
Rehn Galleries, 6 W. 50 St.—Paintings by John H. Twahtman, to Feb. 5.
Salmagundi Club, 47 Fifth Ave.—Annual exhibition and auction small pictures by members, Feb. 2-11.
School of Design and Liberal Arts, 212 W. 59 St.—Reproductions from Vogue, Vanity Fair and House and Garden, exhibition of students' work, to Feb. 1. Photographs by Edward R. Dickson, Feb. 1-15.
Society of American Fakirs, Inc., 11 E. 44 St.—Art Applied to Industry and Publicity, to Feb. 5, 1-5:30 P. M., Sundays excepted.
Scott and Fowles Galleries, 590 Fifth Ave.—English portraits and landscapes of the XVIII C.
Schultheis Galleries, 142 Fulton St.—Paintings of Arizona Desert subjects by Robt. F. Gilder.
Societe Anonyme, Inc., 19 E. 47 St.—Matisse, Gris, Derain, Picasso, Braque, Rivera, Gleizes, Villon. Modern Art Reference Library. Mon., from 2 to 6; Sat., 10 to 6. Other days except Sun., 11 to 5:30.
Touchstone Gallery, 11 W. 47 St.—Paintings by H. E. Schrackenbush, Stewart Crise, Adelaide J. Lawson, Richard P. Lahey, David Morrison, Richard Marwede, Alice Newton.
Wanamakers, Astor Place, Belmansion Galleries, Fifth Gallery, New Bldg.—Watercolors by Pierre Brisaud, colored etchings by Boutet de Monvel.
E. Weyhe, 710 Lexington Ave. (between 57 & 58 St.)—Fine prints by old and modern masters: Zorn, Rembrandt, Whistler, Lepere, Daumier, Cassatt, Beurdeley, Hankey, etc.
Whitney Studio Club, 147 W. 4 St.—Paintings by Olaf Oleson, drawings and etchings by John Sloan and Randall Davey, to Feb. 12. 10 A. M.-10 P. M. Sundays, 3-10 P. M.
Wildenstein Galleries, 647 Fifth Ave.—Works by Helleu.
Women's University Club, 106 E. 52 St.—Portraits by Alexander Sambugnac, Serbian sculptor and painter, through Jan. Admission by card.
de Zayas Gallery, 549 Fifth Ave.—Paintings by Henri Rousseau; open 3-6 P. M.

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ART AND BOOK AUCTION CALENDAR

American Art Galleries, Mad. Sq. S.—Oriental art objects from House of Yamanaka & Co.; on view; sales Feb. 3, 4, 5, afts. Valuable paintings (early English, Barbizon, modern and old masters), property of Mr. Albert E. Smith, Mr. Martin Beck and others; on view Jan. 29; sale Feb. 3, eve. Americana rarissima, on view to sale, Jan. 31, eve. Americana, including literary property of Henry N. Moeller, N. Y. C., and consignment from N. H. Historical Society, on view to sale, Feb. 1, 2, 2:30 and 8:15. Original drawings of marine subjects, property of V. Winthrop Neuman, N. Y. and London, on view Feb. 3; sale Feb. 7, eve.
Anderson Galleries, Park Ave. and 59 St.—Books on ornithology (F. Gallatin, Jr., collection), estate of Theodore N. Vail; on view; sales Feb. 1, 2, at 2:30. Emile Pares collection, fine furniture and tapestries, French and Spanish; on view Jan. 30; sale Feb. 5, aft. Sporting prints, English color prints, original drawings and views from the stock of Geo. D. Smith; on view Jan. 31 to sale, Feb. 3, eve. Library of Pa. collector and a library from England; on view Feb. 3 to sale, Feb. 8, eve. Engravings and etchings (duplicates from Boston Museum), drawings and prints from collection of the late Russell W. Moore and other collections; on view Jan. 31 to sale, Feb. 4, eve.

PHILADELPHIA

The jury on the selection of local art works for the coming 116th annual Pa. Academy exhibition met on Jan. 19. What is really to be desired, besides the co-operation of the painters and sculptors, to make the exhibition a success, is intelligent comment on the work displayed as a manifestation of the art movement of the day in the local dailies, prepared by competent writers on art subjects who at least should have some practical knowledge of painting and sculpture. Publicity of that nature would be extremely valuable to the members of the profession and to visitors to the exhibitions, as well as a recognition of the efforts of the directors of the Academy to maintain its lead among the art institutions of this country.

Some of the problems that confront the present-day art worker, the "Break With Tradition," "Realism and the Decorative Spirit," the "Photograph and the Machine," were discussed by Mr. Huger Elliot in the course of an illustrated address on Jan. 27 before the Academy Fellowship on "The Reasonable Point of View in Matters of Art."

Clement Heaton, the well-known English art craftsman, established in N. Y. for a number of years past, lectured at the University Museum, Jan. 22, on "The Origins of Medieval Art," in the course of which he denied the development of Gothic architecture from the Romanesque style and asserted that it was the result of a revival of Celtic art after the decay of the Roman Empire. Mr. Heaton also stated that the exteriors of the old Gothic churches were richly decorated in colors and gilding.

Original dry points and colored etchings by Miss Mary Cassatt have been on view in a loan exhibition at the Print Club. Mr. Wm. M. Ivins, Jr., curator of prints at the Metropolitan Museum, after his talk on "Goya" at the club on Jan. 19, remarked that Miss Cassatt was one of the few etchers who went into the nursery for her subjects. The collections have been lent by Mrs. J. Gardner Cassatt, Albert E. McVitty, Miss Mary Ellen Cassatt and Messrs. Jasper Y. Brinton and Robert von Moschizker.

Several portraits of distinguished people figure in Joseph Sacks' exhibition, on at the Art Alliance. Mr. Sacks' work in portraiture might be said to be largely subjective, the effort to bring out the distinctive character of his sitter occupying all his ability, without much stress being laid upon sensational technique.

Some 27 works by Mrs. J. Duncan Spaeth, wife of a professor of Princeton University, are on view at Newman's new art gallery until Feb. 15. The collection as arranged by Miss Alice Ewing shows the artist at her best in portraits of children, many of them babies in arms, sympathetically treated and amusingly true to life and expression. There are also good portraits of the artist herself, of Rev. Dr. Baker and of Dr. Hunt of Princeton University.

M. Leonce Benedite, director of the Luxembourg, spoke on Jan. 20 before the Alliance Francaise, at the Emergency Aid Headquarters, on some of the so-called "Futurist" paintings from America that came under his observation in Paris in 1919. He stated that they were not even "Futurist" or "Cubist" pictures, but the work of "Nothing-at-all-ists." One he turned upside down and it seemed just as intelligible as the other way up, but he looked at the back of the canvas and found it "A Procession in the South of Italy," supposed to be expressed by a conglomeration of pale yellow and indigo blue streaks.

The Three Arts Club, an organization devoted to the creation of an active home center for students of music, painting and the drama, now established at 1219 Locust St., is engaged in a vigorous campaign for increased membership, with a view of extending the activities of the club and the acquisition of a larger and more adequate clubhouse.

Water colors and crayons by W. C. L. White of N. Y. will be on view at the Art Club to Jan. 28. At the Print Club's new quarters, 1614 Latimer St., there was an exhibition this week of Mary Cassatt's etchings of subjects of motherhood and child life. On Wed. at the same club there was a talk on "Goya," by Mr. William M. Ivins, Jr., Curator of Prints of the Metropolitan Museum, N. Y.

The evening co-educational classes in illustration conducted by Capt. Geo. Harding at the Phila. School of Design for Women, a new departure for this school, are meeting with great popularity, and weekly criticisms of the work will be continued until April 28.

Some 24 oils and a number of studies in pastel, mainly of the nude, by Arthur P. Spear, are shown at the Rosenbach Galleries. There are delicious color, masterly drawing and refined imagery in these works. The most attractive are submarine pictures of mermaids and iridescent fishes of highly decorative character. Eugene Castello.

"Fakes" of American masters appear to increase. An artist connoisseur of this city has had no less than 111 canvases, including Innesses, Ryders and Blakelocks submitted to his judgment since the autumn. Out of that number only about half a dozen were genuine.

MILWAUKEE

A "one-man" show by Kenneth Frazier of 25 canvases, landscapes and portraits, interesting in range and differing in points of view and technique, was on at the Institute to Jan. 15. The landscapes were naturalistic bits of country, round and about Garrison-on-the-Hudson, where Mr. Frazier has a summer studio. The portraits included presentments of Mrs. Lee Thomas, Miss Chisholm, Miss Archer, seen from a frankly decorative viewpoint. The portraits of men were direct representations and faithful as likenesses. Those of Col. House, and Fred Palmer, and Hamilton Fish were noteworthy examples of characterization. Two large figure paintings, "The Golfers," and "The Rose," as far apart as the poles in treatment, showed the artist's versatility. "The Golfers," two young women and a girl in a sunlit landscape, was extremely modern and impressionistic. "The Rose," on the contrary, had a pre-Raphaelite reminiscence and something in the fine swirl of line which recalls Alexander.

RICHMOND (IND.)

The 24th annual exhibition of Indiana painters is on at the Public Art Gallery under the auspices of the Richmond Art Association, of which Mrs. Melville F. Johnston is director of exhibits. Some 100 works, representing 37 Indiana artists, and including etchings, wood-block prints, oils, pastels and watercolors, form the exhibit.

Randolph La Salle Coats of the Cincinnati Art Academy was awarded the Mary T. R. Foulke Purchase Fund price of \$125, given for the most meritorious painting by a resident or native of Indiana, for a small nude, "Iola," charming in color and drawing. The Art Association is fortunate in acquiring this prize picture by an artist who grew up in Richmond and received his first inspiration here. Mr. Coats studied at John Herron Art Institute, Indianapolis, and the Cincinnati Art Academy, where he is now an instructor. He does figures and landscapes in oil equally well.

First hon. mention, under this prize, went to Clifton Wheeler of Indianapolis for his portrait of William Forsyth, and second hon. mention to Mrs. Maude Kaufman Egge-meyer of Richmond for a landscape in oil, "The Bend in the River." Members of the jury of awards were William Forsyth of the John Herron Art Institute, John Wise of the Cincinnati Academy, and John E. Bundy of Richmond. Jane K. Robinson.

EXHIBITIONS NOW ON

(Continued from Page 6)

Oils and Pastels by Mme. Oberteuffer
Mme. H. Amiard Oberteuffer (Mrs. George Oberteuffer), wife of the well known artist, is showing at the Arlington Galleries, No. 274 Madison Ave. through Feb. 12 next, some 26 oils and pastels. The artist, who is a native of Havre, studied under Jean Paul Laurens and Benjamin Constant, and at Julian's, and has exhibited at the Salons Societaire and d'Automne, and at the Carnegie Institute, Pittsburgh, etc., while the French Government has purchased one of her representative works. There is good, capable, serious work evidenced in these canvases—painted loosely and freely, high in key, for the most part, and fresh and clear in color. The majority of the works are flower pieces, executed con amore and well down and colored. Some are charming in arrangement. The few portraits of young people and children are well posed and have good expression, if somewhat flatly painted.

In brief Mme. Oberteuffer is an unusually capable painter and if her work is not inspired, it is not commonplace.

Seven Painters at Touchstone Gallery

Richard E. Lahey is the only new member of the group of seven painters exhibiting at the Touchstone Galleries, 11 E. 47 St. through Feb. 1. His work is interesting and personal. His "Early Evening" is a subdued scene of "The Circle" at dusk and very different from his equally successful, colorful and solid "Still Life." "Snowy Morning" is memorable as excellently transmitting the flurry of snow and smoke in the wind.

Richard Marwede is the least "extreme." He is not addicted to a single mannerism but is sound, conscientious, capable and attractive. One landscape is like a beautiful tapestry, and his pen and crayon architectural landscapes "ring," as it were, with vitality. Stewart Crise's small heads are pleasing while his two large portraits are not.

But, then, what is displeasing to Philistines is characteristic of more than half the work that remains. Adelaide J. Lawson wishes to be altogether "modern" in her landscapes. Alice Newton has imbibed a good deal of "modern" theory although she retains a delicate vision. Her "Apples" which resemble onions are quite Whistleresque and a vase of flowers is charming. H. E. Schnakenburg and David Morrison remain, and both are able. The former, for the most part, is under the spell of Renoir. In his "Narcissus" the flowers come out of the canvas as if they had three dimensions. Morrison's "Mother Without Child" arouses disgust rather than pity. His portrait of a girl in a white dress has nothing of the commonplace. It is sincere and strong, and the white excellently managed. As a whole, all of these young artists are striving and sincere.

CHICAGO

The 25th annual exhibition by artists of Chicago and vicinity is on at the Art Institute to Feb. 28, and the eleventh annual exhibition under the auspices of the Chicago Society of Etchers is also on there to the same date, Feb. 28. Reviews of both exhibitions must be postponed until next week's letter.

Announcement has been made of this year's purchases by the Commission for the Encouragement of Local Art, a civic organization which exhibits its collection in the public schools during the winter and on the Municipal Pier in the summer. The following subjects and artists are represented in this year's acquisitions:

"Dunes and Seas," Joseph P. Birren; "Flowers from Helene's Garden," Gerald A. Frank; "Little Rose of Douglas," Edith Hammond; "After the Storm," Rudolph F. Ingerle; "Captured Sunshine," Anna Lynch; "Autumn, Portage Lake," Josephine L. Reichmann; "Girl with the Golden Hair," Edgar A. Rupprecht, and "Old Well, Santa Fe," Laura van Pappelendam.

"Modern" Art Movement Discussed

The Chicago Society of Artists recently met to discuss the Modern Art Movement, their purpose and merits, at which Herman Sachs, and Carl Hoeckner were the speakers. Mr. Hoeckner's address was of especial interest for its comments on French Impressionism. The new art is to be "expressionism," one is told.

Exhibitions Now On

An exhibition of silver by George Jensen is attracting much attention in Gunsaulus Hall at the Art Institute. It strikes an entirely new note without finding affectation of crudity necessary to the performance. It is finished and elegant, with a substantial and dignified quality and yet in no way an echo of other styles.

John Storrs' exhibition of wood engravings and sculpture is on at the Arts Club, where it is much admired. Originality and suggestive beauty take on new forms in this show.

Artists' Masked Ball

The masked ball given by the Arts Club in the old Potter Palmer mansion is conceded to have been one of the most beautiful events of a season of brilliant affairs. The programs with original sketches by artist members showed the resources of the club and the picture gallery of the famous old house provided an appropriate setting.

In Dealers' Galleries

Ossip Linde arrived this week to attend his coming exhibition to open Feb. 1 at the galleries of Carson Pirie Scott and Co. He is a most popular visitor and his exhibition will consist of a dozen or more large canvases of his colorful Venetian style with a sprinkling of smaller seaside studies. Following his show Cornelius and Jessie Arms Botke will exhibit there.

The Verheyden exhibition at the Anderson Galleries has created considerable interest. The artist is contemplating a contribution for the Russian Relief Fund and is arranging for a sale of his canvases, the proceeds to be devoted to that purpose.

O'Brien's are showing some recent etchings of wild fowl shooting by Frank Benson. There is also a series with figures active in the work or play of wild places. "The Logger," "Boats at Dawn," "The Riverman," "Trout Stream." Two fine etchings by Ettore Caser, "The Old Bridge" and "The Wind" have also just arrived here. Both are notable for their dramatic quality and the latter is reminiscent of Claude Lorraine.

The Taos show at the J. W. Young Galleries is the next event of prime importance in local galleries. The collection will represent the colony at its best and the opening of the exhibition is eagerly looked forward to by those who have followed the careers of the various Taos painters.

Charles M. Lesaar is exhibiting at a local gallery and his collection is indeed impressive. He has by far exceeded the mark set in any of his former showings and is to be congratulated on the record of present achievement. Evelyn Marie Stuart.

BOSTON

In the spacious galleries of the Boston Art Club there are shown through Feb. 3 some 50 oils and watercolors by Albert Felix Schmitt. A single "one man" show by a member of this club seldom occurs and when it does there is no little honor attached to the occasion. Mr. Schmitt is a Boston painter and received his early training at the Museum under Benson, Tarbell and Decamp. Thereafter he followed his own bent and traveled and studied abroad. Mr. Schmitt belongs to no particular school and follows no especial cult. He has, however, developed a method and style of painting, peculiarly his own. He is interested chiefly in color and decoration and has ability as a draughtsman and a vivid imagination. His large out-of-doors decorative nude studies are nothing more than creatures of his imagination and are well placed and harmonious in color.

In his portraits Mr. Schmitt is absolutely unafraid and uses the most extraordinary combinations of color. These are generally effective, and are often original and even exciting.

"The Capri Bowl," with its blacks, whites and vermilions is very effective. There is technical ability in the charming portrait of his wife which has strong characterization and beautiful brushwork in the painting of the diaphanous gown. It is said to be a

striking likeness as is likewise the profile portrait of Miss Bertha Miller. There are several fine decorative still life panels. One favorite motif is a long table with candles on either end, a vase or other in the centre and a tapestry as a background.

Among the superior canvases, not previously mentioned, are: "The Pearl Necklace," a portrait in daring color design; "A Summer Idyl," one of the choicest of the smaller outdoors studies; "The Comptoir," a still life; "The Sequin Dress," "Bride and Groom," and a study of the artist's dog, a color scheme of black and gold.

Lovers of etchings by Anders Zorn are in their element this month with two large exhibitions of the Swedish artist's prints on at the same time. Doll & Richards in their lower gallery show 80 different and good impressions, while in the Renaissance Court of the Museum over 100 etchings and six oil portraits are displayed. A Zorn canvas has always been a rarity here and hundreds have flocked to the Museum to see this master etcher in his less familiar role of painter. All of the six oils were painted on commission during Zorn's occasional visits to this country and as a consequence were probably done hurriedly or at least without special interest in the sitters. In color these paintings have little in to rave over and undoubtedly a Swedish artist, now a resident in this country, who accompanied the writer through the gallery, was right in saying that these portraits bear little resemblance to Zorn's great canvases owned and hung in his native country. Taking the two exhibitions together it is doubtful if ever again Boston will have such an opportunity to view at one time such a complete collection of works by Anders Zorn.

Many local art students have found it profitable and enjoyable to visit the St. Botolph Club where an exhibition of drawings and etchings is now on. The exhibition committee of the club have invited works from artists who at various times have been art teachers in and out of this city. The names of Benson, Bosely, Decamp, Woodbury, Philip Hale and Ralph McClellan come first to mind. To the writer the "star" performance, outside of Sargent's charcoal portrait of Robert A. Boit, seen before, is contributed by H. Dudley Murphy, a study

Belmaison Galleries

EXHIBITION

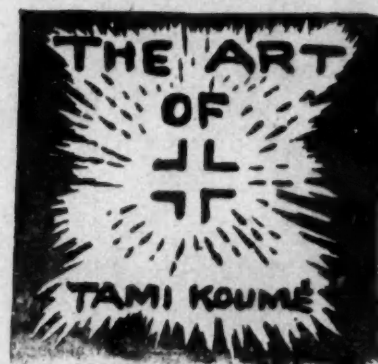
by

Pierre Brissaud

Bernard Boutet de Monvel

Fifth Gallery, New Building

JOHN WANAMAKER



KINGORE GALLERIES

668 5th Ave., at 53rd St.
Feb. 1st to 12th

Exhibition of Portraits

by

LILLIAN COTTON

Feb. 1-12th

KINGORE GALLERIES

668 5th Ave., New York
at 53d Street

ART AND BOOK SALES

Combination Picture Sale

Some 167 oils by modern and a few early foreign and American artists were sold at auction by Mr. Thomas E. Kirby for the American Art Association in the Plaza Hotel Ballroom, Thurs. and Fri. eves., Jan. 20-21, for a grand total of \$139,240.

The pictures came from the collections of the late Julius E. French, of Cleveland, O.; John C. Holmes, of Pittsburgh, Pa.; Helen C. Bostwick, of N. Y.; Charles G. Roebling,

of Trenton, N. J., and from those of a prominent N. Y. collector, deceased, and of Mrs. F. S. Smithers, of N. Y. They were well selected and comprised several superior and many good examples of the Barbizon, modern French, Dutch and American schools and a few works by early Dutch masters.

The list of pictures sold, with artists' names, titles, sizes in inches (height first, width second), buyers' names when obtainable, and sale prices, follow:

First Session

Catalog No.	Artist	Title	Size	Buyer's Name	Price
1—Adam, J.	Kittens	5½x 7½	R. H. Wallach	\$130.00	
2—Eiserman	Portrait of Lady	9¾x 7¾	J. Franke	40.00	
3—Brooks, Maria	Candies	10 x 7	R. H. Wallach	150.00	
4—Knaus, L.	Poodle Dog	9 x12½	Seaman, agent	160.00	
5—Brooks, Maria	Little Treasures	10 x 7	M. E. Keim	70.00	
6—Fichel, E. B.	With Pipe and Glass	4¾x 3¾	Rudert, agent	60.00	
7—Frere, E.	Evening Prayer (colored chalk drawing)	14½x11½	Mr. Fox	140.00	
8—Grolleron	Noonday Meal	12½x 9½	H. Buhl	200.00	
9—Le Prince, J. B.	Reading the Heavens	8 x 5¼	L. Biddle	100.00	
10—Brueghel, Jan, the Elder	Village Festival	7¼x 9½	M. E. Keim	70.00	
11—Schoevaerds, M.	Riding Out from Town	7 x 9	E. L. White	70.00	
12—Brueghel, Jan	"Velvet" Brueghel	Travellers on Road (on copper)	3¾x 6	J. C. Williver	90.00
13—Watteau, A.	Young Woman and Man	4¾x 4	Seaman, agent	80.00	
14—Blakelock	Autumnal Landscape (millboard)	6¼x 5¼	A. L. Sinheim	320.00	
15—Signorini, G. G.	Lute Player (watercolor)	13¼x 9¼	E. F. Albee	105.00	
16—Fichel, E. B.	Appreciated Solo	7½x 9¾	J. C. Williver	55.00	
17—Jacque	Shepherdess and Sheep	4¾x 6	J. C. Williver	210.00	
18—Meissonier	Sketch (cardboard)	4¾x 9¼	Seaman, agent	85.00	
19—Van Ostade, A.	Game of Cards	14 x12¼	Rudert, agent	450.00	
20—Roos, J. M.	Hunting the Stag	12¼x14	Mr. Fox	90.00	
21—Van der Neer	The Concert	16 x12½	R. H. Wallach	100.00	
22—Wouverman, P.	The Departure	19¼x17	M. E. Keim	340.00	
23—Van Boskerck, R. W.	The Old Oaks	18 x15	Mr. Sterling	150.00	
24—Peixotto, E. C.	Suzanne	20 x15	M. E. Keim	100.00	
25—Vollon, A.	Violets and Objects of Art	10½x11¼	A. Harper	400.00	
26—Roybet	The Smoker	23 x14	R. H. Wallach	550.00	
27—Domingo, J.	Cavalier	20¾x13½	W. T. Heniot	200.00	
28—Casanova	Cup of Chocolate	20 x15½	S. T. Hubbard	425.00	
29—Vibert	Old Letters	18¼x15	Dr. E. Cadgene	1,300.00	
30—Brooks, Maria	Disappointed	16 x10	C. Thompson	110.00	
31—Dewing, T. W.	The Faun	16 x10	T. H. Russell	120.00	
32—Dannat, W. T.	The Smuggler	13 x 9½	W. T. Heniot	135.00	
33—Nicot, E.	Kept In	26½x20½	Seamon, agent	510.00	
34—de Hensch, W.	Travellers on the Road	14½x18¼	C. Thompson	180.00	
35—Van Craesbeeck, J.	The Quack Doctor	21 x17½	Bernet, agent	220.00	
36—de Calame, A.	Winter Afternoon	18 x25½	C. Thompson	190.00	
37—Van de Velde, A.	Horses, Cattle, Sheep and Landscape	19¾x22¾	F. Pearson	350.00	
38—Casanova	Strolling Players	18 x24	W. T. Heniot	200.00	
39—Vibert	The Reprimand	21 x26	E. F. Albee	750.00	
40—de Haven, F.	Old Road Near Plymouth	14 x20	J. Heacherton	70.00	
41—Hunt, W. M.	The Amazon	24 x16	C. Thompson	225.00	
42—Van Boskerck, R. W.	The Riverside	20 x24	J. Woodward	225.00	
43—Ihlefeld, Henry	Girl with Bowl	26 x18	Mrs. Coler	60.00	
44—Brown, J. G.	Pals	24 x16	Holland Galleries	470.00	
45—Nicot, Erskine	On the Lookout	20 x15	Mrs. Coler	150.00	
46—Roybet	The Rehearsal	24 x17½	Dr. E. Cadgene	625.00	
47—Van Marcke, E.	Cow Walking	15¾x21½	W. T. Heniot	310.00	
48—Verboeckhoven	Cattle	16¾x22¼	Miss M. H. Dodge	300.00	
49—Hoet, G.	Roman Festival	20 x25	F. Pierson	180.00	
50—Wouverman, P.	Hawking Party	21½x27	F. M. Donohue	325.00	
51—Poussin, N.	Pastoral	22 x29½	E. F. Albee	250.00	
52—Van Bergen, Dirk	At the Fountain	20¾x24¾	C. Thompson	300.00	
53—Knaus, L.	Roses and Thorns	31 x23	Miss M. H. Dodge	1,000.00	
54—Dessar, L. P.	Rising Moon	29 x24	W. Stimmel	275.00	
55—Richards, W. T.	Landscape with Cattle	24½x20	F. K. Seegerman	240.00	
56—Offermans, Tony	The Carpenter	24½x16	Findlay Galleries	110.00	
57—Flameng, F.	The Next Move	15 x18	Dr. E. Cadgene	450.00	
58—Smillie, G. H.	Landscape with Fisherman	16 x31¾	M. E. Keim	390.00	
59—Baldini, G.	Teasing the Parrot	18 x13	Dr. E. Cadgene	800.00	
60—Hassam, Childe	Spring Morning	27½x20	E. A. Milch	1,075.00	
61—Gerome	The Butcher Boy	13 x11¼	Mrs. C. F. Darlington	500.00	
62—Jimenez, L.	Farmyard Duties	23½x17½	W. T. Heniot	285.00	
63—Bonheur, Rosa	Stag Aroused	23½x28¾	Miss M. H. Dodge	3,100.00	
64—Lancet	Pastoral	19 x25½	Mrs. Mason	1,075.00	
65—Martin, Henri	Noonday Rest	22 x37¾	C. W. Kraushaar	140.00	
66—Williams, F. Ballard	Golden Days	16 x24	T. H. Russell	350.00	
67—Ris, Julian	Solitary One	28½x21½	Mr. Tod	375.00	
68—Gabriel, P. J. C.	Landscape with River	15 x22	Olivotti	150.00	
69—Moreau, C.	The Noonday Meal	23¾x28¾	F. H. Brunell	500.00	
70—Monchablon, Jan	Le Vallon de L'Apance a Chatillon (Vosges)	21 x29	H. Schultheis	380.00	
71—Lhermitte	Returning from the Fields	22 x17½	P. T. Higgs	2,150.00	
72—Cazin	Village in Holland	26 x18¾	W. R. Hearst	1,950.00	
73—Rico, Martin	In Venice	28 x19	Holland Galleries	575.00	
74—Jacque	Entering the Pastures	27 x39½	E. F. Albee	7,500.00	
75—Van der Weele	Sheep and Shepherd	21 x26	Kennedy & Co.	270.00	
76—Lely, Sir Peter	Portrait, Lord Butler	30 x25	Seamon, agent	400.00	
77—Meyerheim, W. A.	At the Watering Trough	26¾x38½	Mrs. Coler	135.00	
78—Meyerheim, W. A.	Return of Fisherman	26¾x38½	Seamon, agent	150.00	
79—Bouguereau	The Shepherdess	46 x29	Pieter Van Veen	850.00	
80—Andreotti, F.	Promenade dans le Parc	24¾x43¾	J. M. Heacherton	190.00	
81—Dearth, H. G.	Grey Twilight	30 x40	Folsom Galleries	300.00	
82—Achenbach, Oswald	Bay of Naples	28 x39	J. Franke	200.00	
83—Knight, D. Ridgeway	French Shepherdess	41 x32	E. F. Albee	1,700.00	
84—Worms, Jules	A Proposal of Marriage	27½x39½	F. H. Brunell	370.00	
85—Nicot, Erskine	A Deputation	41 x56	C. W. Kraushaar	500.00	

Total.....\$40,935.00

Second Session

Catalog No.	Artist	Title	Size	Buyer's Name	Price
86—	Chatain, A.	Head Little Girl	16¼x14	A. Chatain	\$230.00
87—	Detaille	Soldier at Rest	13 x 8¾	Parke, agent	210.00
88—	de Neuville	French Cavalryman	18 x15½	Bernet, agent	350.00
89—	Schreyer	Arab Sheik	7 x 9½	Bernet, agent	625.00
90—	Rico, M.	San Vio Venizie, Venice	11 x14¼	Bernet, agent	500.00
91—	Blommers, B. J.	At the Window	13¾x10½	C. W. Kraushaar	525.00
92—	Fromentin	Arab Rendezvous, Algiers	10¾x 8½	Mr. Fox	1,575.00
93—	Rico, M.	Rienzi's House at Rome	6¼x11	J. Woodward	200.00
94—	Boldini	In the Garden	11½x20¼	Seamon, agent	725.00
95—	Loeb, L.	Jessica	26¾x19¾	J. C. Ferguson	250.00
96—	Hawthorne, C. W.	The Helper	25 x20	J. C. Ferguson	190.00
97—	Walker, H.	Milking Time	22 x16	C. J. McDonough	625.00
98—	Metting, L. F. V.	Polishing the Metals	21 x15½	G. Utassi	175.00
99—	Dagnan-Bouveret	Girl With Cherries	16¼x13	E. M. Donehue	275.00

100—Stevens, A.	Lady in White	18¼x15	C. W. Kraushaar	950.00
101—Bonheur, R.	King of the Forest	13 x16¼	Miss M. Dodge	900.00
102—Isaacs, J.	At the Window (watercolor)	9½x16	F. M. Crossman	750.00
103—Ziem	Venice	10¾x16¼	Seaman, agent	1,050.00
104—L'hermitte	Faggot Gatherer	14½x16	Findlay Galleries	475.00
105—Jongkind	Scene, Delft, Holland	13¾x18¼	A. A. Healey	1,100.00
106—Pasini, A.	Caravans in Desert	10¾x18	Olivotti	475.00
107—Vollon	Fruits and Art Objects	24 x19½	Seamon, agent	475.00
108—Vollon	Still Life	28¾x21½	Mrs. P. Jennings	425.00
109—Isabey	Embarkation of William of Orange	16¾x13¾	Seamon, agent	475.00
110—Neubuy	Mother and Children, Holland	17½x21½	R. Anderson	1,050.00
111—Guardi	Venice	11½x15¼	M. Knoedler & Co.	1,050.00
112—Hobbema	Landscape With Mill	9 x11	D. Watson	800.00
113—Metsu, G.	The Musician	7½x6¾	Parke, agent	350.00
114—Molenaer, J. M.	Cajolery	14½x12¾	F. Donehue	175.00
115—Neis, P., Sr.	Cathedral Interior	13¾x17	Bernet, agent	115.00
116—Chardin	Still Life	14¾x18	R. C. Vose	700.00
117—Teniers, D., the Younger	Dutch Interior With Figures	12¼x21½	Bernet, agent	575.00
118—Steen, J.	The Surprised Husband	21½x27½	R. Vitolo	400.00
119—Potter, P.	Noah Disembarking on Mt. Ararat	38 x51½	Seamon, agent	2,300.00
120—de Hoog, B.	Mother and Child	40 x32	Levy Galleries	625.00
121—Canaletto	Venice	24 x39	W. R. Hearst	1,100.00
122—Brueghel, Jan	Holy Famil and Wreath of Flowers	25 x19½	Mrs. Coler	125.00
123—Le Prince	The Young Musician	22 x18¼	L. A. Biddle	500.00
124—Rousseau	Outskirts of a Farm	5¾x6¾	M. Metcalf, Jr.	350.00
125—Diaz	Les Smyrniotes	14 x11	Seamon, agent	800.00
126—Jacque	Landscape and Sheep	5½x11	Mrs. G. Stromberg	450.00
127—Dupre	Landscape, Great Oak	8½x13¾	D. Clarence	1,100.00
128—Daubigny	On the Oise	7½x15¼	C. W. Kraushaar	925.00
129—Diaz	Reverie	10½x8	Mr. Fox	650.00
130—Diaz	Girl and Pet	16 x12¼	R. C. Vose	950.00
131—Troyon	Brittany Farm	14¾x21¼	P. E. Higgs	4,200.00
132—Jacque	Shepherdess and Sheep	18 x15	Parke, agent	625.00
133—Diaz	Moonlight Concert	16 x20	G. Fuerth	625.00
134—Corot	Landscape in France	12½x17½	Knoedler & Co.	3,000.00
135—Daubigny	La Chaumiere	12 x20¾	Knoedler & Co.	3,300.00
136—Dupre, J.	The Farm by the River	28¾x23¾	C. Haskins	1,800.00
137—Corot	Dancesses des Bois	26 x32	A. A. Healey	6,300.00
138—Troyon	Cattle and Landscape	29 x37½	W. N. Laird	1,300.00
139—Diaz	Bather	16½x20½	P. J. Higgs	2,200.00
140—Van Marcke	Landscape and Cattle	12¾x21	I. Adams	725.00
141—Cazin	Early Evening	22 x18	H. Buhl	1,500.00
142—Mauve	Cows Returning to Farm	22¾x17¼	A. A. Healey	3,500.00
143—Domingo	Spanish Courtyard	15½x24¾	P. Thompson	450.00
144—Crane	Country Near the Sea	20 x30	J. Woodward	575.00
145—Coffin, W. A.	Old Stage Tavern	20 x30	W. B. Goodwin	425.00
146—Robie, J. B.	Still Life, Fruits and Flowers	27½x20	W. B. Campe	425.00
147—Isabey	Departure for the Hunt	29 x23¾	S. S. Laird	2,000.00
148—Harpignies	Evening	20 x32	P. J. Higgs	3,600.00
149—Cazin	Windmill Near Dunkerque	25½x21¼	J. Levy	3,100.00
150—Van Marcke	Landscape and Cattle	23¾x34	E. F. Albee	4,500.00
151—Harpignies	Environs de Beaucaire	25¾x32	R. C. Vose	1,800.00
152—Troyon	Time of Milking	36¾x28½	Howard Young	2,000.00
153—Thaulow	French Village, Moonlight	25½x31½	Findlay Galleries	1,650.00
154—Knight, D. Ridgeway	Along the River	32 x26	Arlington Galleries	725.00
155—Constable	English Landscape	18 x25	Seamon, agent	2,100.00
156—de Madrazo, D. R.	The Swing	39½x28	Mrs. Coler	175.00
157—Schreyer	Arabian Horsemen	32 x26	E. F. Albee	3,500.00
158—Bail, J. C.	Making Pickles	36¾x29	H. Markan	950.00
159—Harpignies	Landscape	29 x39½	J. M. Heacherton	1,450.00
160—Dieterle, Mme.	Cows in Meadow and Stream	31 x40	R. C. Vose	1,300.00
161—Clays	Dutch Fishing Boats	29½x43¼	M. H. Goldblatt	750.00
162—Weir, J. A.	Lengthening Shadows	21¼x25¼	Dudensing Galleries	1,600.00
163—Coffin, W. A.	Clearing After Thunderstorm	25 x30	F. Steinberg	275.00
164—Williams, F. B.	Vermont Valley	28 x36	Parke, agent	625.00
165—Dougherty, P.	The Breaker	36 x48	E. A. Milch	650.00
166—Loeb, L.	Joyous Life	32 x62	J. C. Leslie	1,150.00
167—Isaacs, J.	The Shoal Fisher	78 x55	E. F. Albee	4,600.00

Total.....\$98,255.00

Grand Total.....\$139,240.00

Coming Literary Sales

On Jan. 31 and Feb. 1 and 2 the second and final portion of books of theology and divinity formerly at Britwell Court and the property of S. R. Christie-Miller will be sold at Sotheby's, in London. This part includes some of the earliest editions of portions of the Scriptures printed in English on English ground, with many notable works by Miles Coverdale, Erasmus, John Fisher, Bishop of Rochester, Patrick Hamilton, the first Scots reformer; John Hooper, Bishop of Gloucester; John Knox, Martin Luther, Sir Thomas More, William Tyndale, and other famous controversialists of the Reformation period.

On Feb. 1 and 2 the library of Henry N. Moeller of this city, with additions, will be sold at the American Art Galleries. This sale includes books, broadsides, and documents of American historical interest, and comprises material concerning the French and Indian War, the Revolution, War of 1812, Colonial and later laws and manuscripts, early almanacs, chap books, early poetry and plays, N. Y. views, California, and the early West.

War Relics to Be Sold

A collection of material relating to the World War will be exhibited in the American Art Galleries on Washington's Birthday, and afterward will be sold at auction, the entire proceeds to be given to the Fatherless Children of France, an organization of which Marshal Joffre is president.

Statesmen have contributed their autographs or signed photographs, as have also practically all the political, military, and naval executives of the Allied nations in the war.

The most noted of living authors are represented in this collection by original autographed poems, sentiments, or manuscripts, and there are autographs of many notable figures and heroes of the war. In addition there are about 100 original drawings, paintings, and etchings by well-known living artists.

Important Tapestry Sale

Several superior French and Flemish tapestries were sold at the American Art Galleries Jan. 21 for a total of \$62,800. A pair of early Gobelins, from the collection of the Belgian family, d'Argetau, was sold to I. T. Mann for \$10,400 each, the high price.

Among other sales were:

Renaissance tapestry, circa 1625; Mr. Mann for \$2,600.
Flemish Renaissance tapestry, XVII C.; Mr. Mann, \$3,100.
Flemish tapestry, late Renaissance; Louis Long, \$4,050.
Flemish tapestry, late Renaissance; Charles Pustau, agent, \$4,000.
Set three Flemish Renaissance tapestries, Romance of Titus and Berenice; Mr. Pustau, agent, \$6,000 each.

Bowie Furniture Sale

(Concluded from last week)

The closing session of the sale of furniture from the collection of Mrs. William D. Bowie at the American Art Galleries Jan. 20 brought a total of \$8,135.50, making a total for the entire sale of \$21,513.

Sale of Antiques

The first session of a three days antiques and art objects, formed by a personage well known in art circles in London and N. Y., at the Anderson Galleries Wed. aft. last, Jan. 26, brought a total of \$6,857 for 151 numbers. The bidding was not brisk. The highest price, or \$270, was paid by Mr. A. Brummer for a Greek sculpture, a woman's head, 17½ inches high. An old Grecian carved wood pulpit, semi-octagonal, 3 ft. 10 in. high, went to A. R. Louis & Co. for \$105. Dr. A. B. Baer, who was quite a large purchaser, secured an interesting relic—a Roman burial slab from a tomb with the name of the deceased, Aurelius Lucius and his wife and son, for \$170. The result of the sessions of Jan. 27-29, inclusive, will be published next week.

(Sales continued on Page 9)

Walpole Japanese Print Sale

Probably the most important sale of early Japanese prints ever held took place Jan. 20-22 incl., under the auspices of the Walpole Galleries in the Supper Room of Delmonico's. The prints were those of a noted French collector, whose name was not given but whose prints have been reproduced in many famous books.

The returns for the first eve. session, Jan. 20, was \$32,292 for 231 prints. Collectors from all over the country were present, including Howard Mansfield, Miss Buckingham from Chicago; Mr. Fuller from Boston, and Miss Ainsworth. The Metropolitan and Cleveland Museums bought prints.

The total for the second session, Jan. 21, was \$19,403. A print by Torii Kiponaga, cherry flower viewing at Gotenyama, sold on order for \$3,150, the highest price.

Among other sales were:

Shotei Hokuju, "View of Nippon Bridge"; Miss Buckingham, \$950.
Suzuki Harunobu, "Reading His Letter"; Miss Buckingham, \$400.
Suzuki Harunobu, "An Interview Through the Miso-Goshi"; Yamanaka, \$280.
Harunobu, "A Young Samurai on Horseback"; Mr. Mansfield, \$310.
Harunobu, "Dispatching a Love Letter"; Mr. Mann, \$310.
Komatsukun, "Oiran and Kamuro"; Mr. Spaulding, \$300.
Shunsho, "First Nakamura Nakazo"; F. S. Colburn, \$370.
Shunsho, "Famous Actors at Teahouse"; Mr. Colburn, \$500.
Kiyonaga, "Evening Cooling on River Bank"; to order, \$450.
Kiyonaga, "Handing Him His Sword"; Mr. Ainsworth, \$300.
Kiyonaga, "Noted Actor in Private Life"; Mr. Spaulding, \$300.
Utamaro, "Hinazuru of Choji-ya"; Miss Buckingham, \$750.
Kiyonaga, "Flower Vender"; Mr. Spaulding, \$220.
Kiyonaga, "Scene from a Shosa Act"; Mr. Spaulding, \$230.
Artist unknown, "Lovemaking in Air"; to order, \$250.
Kiyonaga, "Actor's Boating Party"; to order, \$230.
Utamaro, "Okaru Putting on Her Obi"; Miss Buckingham, \$250.
Utamaro, "Tying Her Obi"; H. Hall, \$220.
Hosoda Eishi, "Sotoki-hime"; Mrs. Kellogg, \$310.
Toyohiro, "Snow-laden Chozubachi"; Mr. Colburn, \$220.
Toyokuni, "Three Shinagawa Beauties"; Miss Buckingham, \$550.
Kunimasa, "The Second Nakamura Moshio"; Mr. Spaulding, \$250.

At the third and final session, Jan. 22, the total was \$21,163, making a grand total of \$72,858 for the three nights' sale. This is the record high-price sale of Japanese prints for this and probably any country.

Miss Kate Buckingham of Chicago and John Spaulding of Boston, who contested for many of the best prints, each secured one at \$775, the highest price of the session. Miss Buckingham got No. 547, Harunobu's "Crysanthemums and the Moon," a famous print. Mr. Spaulding paid \$775 for No. 655, an actor print, Toyokuni's "The 3d Sakata Hangoro." Another actor print for which Mr. Spaulding paid \$625 was No. 572, the 3d Segawa Kikunojo as a woman going to the theatre on the morning of the theatrical New Year. No. 490, one of the "Night Views of the Eight Famous Scenes of Kanazawa," by Hiroshige, brought \$520; Miss Mary Ainsworth of Illinois gave \$425 for No. 512, Hokusai's "White Cap of Fuji in a Thunder Storm," and for the famous "Red Fuji," No. 514, Miss Ainsworth paid \$300. "Fuji Mirrored in Lake Misaka," No. 515, by the same artist, went to the Cleveland Museum for \$100, and No. 524, the lovely "Monkey Bridge," by Taito, went to the Museum for \$240.

Howard Mansfield paid \$500 for No. 554, a Hokusai flower print. No. 593, the second and third sheets of a triptych, the "Ferry Boat," by Kiyonaga, was bought for the Cleveland Museum for \$460. Miss Buckingham paid \$300 for No. 594, "Waiting for the Ferry," by the same artist. To the Metropolitan Museum went No. 623 for \$75, "Geese Flying in the Twilight," and No. 624, "Usugumo in Clear Weather," both by Eishi, for \$105. A three-quarter length portrait of the "Successful Beauty, Somenosuke of Matsubaya," was bought by Mr. Spaulding for \$525.

Among the prominent people attending the sale were Mmes. J. D. Rockefeller, Jr., E. G. Stillman, Harold G. Henderson, John Osgood Blanchard, W. H. Moore, H. C. Chisholm, Clarence H. Verner, George C. Tuttle of Minneapolis, and Mr. and Mrs. H. P. Garland of Saco, Me. H. F. Michie of the Worcester Museum was a buyer; also Harold H. Hall, Dr. A. B. Duell purchased many prints; also Carl Staubstadter. F. S. Colburn of Chicago was a large buyer of the higher priced prints.

Edgar Library Sale

The first session of the sale of the library of Herman LeRoy Edgar, Mon. eve., Jan. 24 last, at the Anderson Galleries, brought a total of \$31,510.75.

The principal sales were:

The History of Carolina, by John Lawson, containing the Exact Description and Natural History of that country; Dr. A. S. Rosenbach, \$465.
A work by Chrestien Le Clercq, of exceptional rarity; Dr. Rosenbach, \$1,800.
The Discoveries of John Lederer in Three Marches from Virginia; L. C. Harber, \$1,825.
Histoire de la Nouvelle France, by Marc Lescarbot; L. C. Harber, \$1,500.
John Huighen Van Linschoten, His Discourse of Voyages Into the East and West Indies; J. C. Williams, \$500.
The Decades of the Newe Worlde or West India, by Peter Martyr; Mr. Williams, \$520.
A Brief History of the Pequot War, by John Mason; W. M. Hill, \$2,235.
Memorable Providences, Relating to Witchcrafts and Possessions, by Cotton Mather; L. C. Harber, \$900.
The Life of the Renowned John Eliot; Mr. Harber, \$610.
Practical Truths Tending to Promote the Power of Godliness, by Increase Mather; Mr. Harber, \$605.
New England's Memorial, by Nathaniel Morton; Dr. Rosenbach, \$1,580.

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A Relation or Journal of the Beginnings and Proceedings of the English Plantation Settled at Plymouth, by G. Mount; Dr. Rosenbach, \$3,800 (highest price).
The Mowing Devil, W. M. Hill, \$510.
The First Printed Laws of N. Y. City, N. Y. Charter; Mr. Colt, \$2,350.

The total of the second session, Tues. aft., Jan. 25, was \$22,874.75. The grand total, therefore, for parts one and two of the Edgar library is \$128,670.75.

Among the lots sold Tues. were:

John Rous and others, New England a Degenerate Plant; Dr. A. S. W. Rosenbach, \$900.
Histoire du Canada et Voyages que les Freres Mineurs Recolects, y ont faits pour la conversion des Infidelles; Dr. Rosenbach, \$1,100.
Capt. John Smith's Map of Virginia; W. M. Hill, \$1,425.
Capt. John Smith's General Histoire of Virginia, New England and the Summer Isles; Dr. Rosenbach, \$2,410.
I. N. Phelps Stokes, Iconography of Manhattan Island; W. W. Cohen, \$500.
William Stoughton, Narrative of the Proceedings of Sir Edmund Ambrose and his complices; Dr. Rosenbach, \$605.
Gabriel Thomas, An Historical and Geographical Account of Province and Country of Pa.; L. C. Harper, \$735.
Philip Vincent, True Relation of the Late Battell fought in New England between the English and the Pequet Savages; Dr. Rosenbach, \$1,200.
True and Sincere declaration of the purpose and ends of the plantation begun in Virginia, etc., published in 1610; W. M. Hill, \$1,400.
True Declaration of the Estate of the Colonie in Virginia, 1610; Mr. Hill, \$900.
Perfect Description of Virginia, 1649; Mr. Hill, \$700.
Edward Williams, Virginia, 1650; Mr. Hill, \$775.
Edward Winslow, Hypocrisis Unmasked; L. C. Harper, \$2,000.

Geo. W. Thompson Library Sale

The sale of the private library of George W. Thompson, Tues. aft. and eve. last Jan. 25, at the American Art Galleries, brought a grand total of \$22,519. The total for the aft. sale was \$11,159.50, and for the eve. sale, \$11,359.50.

Historical and literary writings of English, American and French 19th C. men of letters composed many of the lots sold.

Among the sales of the aft. were:

Plain and literal translation of the Arabian Nights Entertainments, Richard Burton, printed by the Kamashstra Society for private subscribers; G. Wells, \$300.

Balzac, Comedie Humaine; G. A. Storck, \$280.
Bohn's Classical Library, 39 volumes, uniformly bound; Miss A. Delmar, \$590.
Seigneur de Brantome, Lives of Fair and Gallant Ladies; G. Wells, \$210.
Carlyle's Collected Works; Miss Hessin, \$250.
Writings of Mark Twain, author's edition de luxe; G. Wells, \$290.
Writings of J. F. Cooper, complete set, original Townsend edition; A. Walker, \$230.
Week's Tramp in Dickens-land, William R. Hughes; Miss E. Blum, \$370.
Works of Alexandre Dumas; P. Jackson Higgs, \$310.
Writings of John Fiske, limited edition; G. Wells, \$240.
Works of Thomas Hardy, Prose and Verse; Mr. Andrews, \$280.

The eve. sales included:

Works of Rudyard Kipling, Bombay edition; E. Hesslein, \$380.
Writings of T. Macaulay; E. Hesslein, \$180.
Works of George Meredith, memorial edition; E. Hesslein, \$250.
John H. Burton, History of Scotland; G. Wells, \$190.
Sir Walter Scott, Waverley Novels; G. Wells, \$200.
Works of R. L. Stevenson, Edinburgh edition; E. Hesslein, \$720.
George O. Trevelyan, the American Revolution; A. Swann, agent, \$200.
Writings of Oscar Wilde, limited edition; A. Swann, agent, \$220.

Geo. D. Smith Literary Sale

Books and autographs from the estate of George D. Smith brought \$27,547 at the first session of a sale at the Anderson Galleries Jan. 20 last. The highest price, \$3,300, was paid by Gabriel Wells for Lord Byron's manuscript of "Sardanapalus," written at Ravenna in 1821, and the most important Byron Ms. in existence.

Mr. Wells also paid \$610 for Anacreon, one of two copies printed in vellum in 1554; \$2,275 for the rare first Kilmarnock edition, 1786, of "Poems" by Robert Burns; \$475 for Jean Grolier's copy of Capella's "Anthropologia," and \$1,200 for William Caxton's "Virgilius," 1490.

W. W. Cohen paid \$2,625 for Caxton's "Mirrours of the World" by Vincent de Beauvais, 1490. Dr. A. S. W. Rosenbach obtained Grimm's "German Popular Stories," illustrated by George Cruikshank, for \$800; a letter from Paul Jones to Thomas Jefferson, dated Paris, Feb. 28, 1786, for \$1,075, and Ben Jonson's "King James's Entertainment," London, 1604, for \$470.

William R. Hearst paid \$700 for a presentation copy of "American Notes" by Charles Dickens to Prof. C. C. Felton. The Brick Row Book Shop gave \$500 for Capt. Nathan Hale's manuscript of a poem.



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J. S. Phipps obtained for \$500 the first edition of "Hesperides," by Robert Herrick. G. A. Baker & Co. gave \$530 for Ben Jonson's copy of Horace. James F. Drake paid \$405 for the first edition of Charles Lamb's "Mr. H., or Beware a Bad Name," Philadelphia, 1813.

At the closing session, Jan. 21, the highest price was \$3,700, paid by Ernest Dressel North for Martha Washington's family Bible, printed at the Clarendon Press, Oxford, England, in 1783, with her autograph in three places in the volume. The fly leaves at the front of the book contain the Ms. record of Lawrence Lewis, George Washington's nephew, and his wife, Eleanor Parke Custis, Washington's adopted daughter, and the birth of their eight children.

Dr. A. S. W. Rosenbach gave \$2,500 for the first edition of John Milton's "Paradise Lost" with first title page and in original binding; \$2,460 for a unique edition of Coverdale's New Testament dated 1546; \$700 for "Life of Sir John Old Castle," second edition of one of pseudo plays of Shakespeare, London, 1600; \$1,010 for "Henry the Fifth," Shakespeare, London, 1608, third edition of one of the rarest of the quartos; \$1,200 for the earliest issues of the first edition of Edmund Spenser's "Faerie Queene"; \$485 for a Ms. of a portion of an unpublished play by William M. Thackeray, and \$1,400 for George Washington's copy, with his autograph and bookplate, of John Trumbull's "McFingal."

"The Acts of the General Assembly of New Jersey," printed by William Bradford at Perth Amboy in 1723, was bought on order for \$1,175. Gabriel Wells gave \$420 for "The Two Noble Kinsmen," London, 1634, sole edition in quarto of this pseudo Shakespearean play. Charles Sessler of Philadelphia paid \$1,600 for a first edition of Isaac Walton's "Compleat Angler" in the original binding.

The session brought a total of \$27,678. The grand total for Parts 1, 2 and 3 is \$163,478.

Bartlett, Vroom et al. Literary Sale

Library sets, English literature and art books were sold Mon. aft. last, Jan. 24, at the American Art Galleries for a total of \$3,007, the literary property of the late Mrs. Franklin Bartlett, that of the late Garrett D. Vroom, books consigned by the Book Corner, and a collection of American bookplates gathered by the late Dr. Henry C. Eno. Sales included:

Racinet, Le Costume Historique, Paris, 1888; S. W. Williams, \$167.50.
Degas, Vingt Dessins, 1861-1896; C. H. Pepper, \$360.
Count Anthony Hamilton, Memoirs of the Count de Gramont; M. Wolff, \$45.
McKenney and Hall, History of the Indian Tribes of North America; Charles Scribner, \$37.50.
David Masson, Life of John Milton, Narrated in Connection with the Politics, Ecclesiastical and Literary History of the Times; W. R. Hall, \$32.
The Anglo-Saxon Classics, embracing history and romance of Northern Europe; Book Corner, \$37.50.
At the closing session of Tues. aft., Jan. 25, the sales amounted to \$1,979, making a total for the sale of \$4,986.
Among items sold were:
Writings of R. L. Stevenson 24 volumes and the Life of R. L. Stevenson, by Graham Balfour; G. W. Kerr, \$67.50.
Works of W. M. Thackeray; A. Swann, agent, \$120.
George O. Trevelyan, the American Revolution; L. M. Crosby, \$42.50.
Bookplate Paul Revere; S. Caplin, \$100.
Bookplate George Washington; S. Caplin, \$180.
Bookplates Thomas Jefferson, William Greenleaf and Jonathan Hobby; Mr. Bailey, \$40.
Bookplates of Harmen Gansevoort, Peter Hay, Calus Green and S. Hitchcock; C. Brigham, \$40.
Collection of book labels; C. Brigham, \$100.

Colored Print Sale

Some high bids were attained at the auction Henricci in Berlin for decorative art-productions, especially colored XVIII C. prints of French and English origin. The highest price was paid for an aquatint production, "Almeria," of J. R. Smith, 98,000 marks. "The Promenade at Carlisle House" of the same artist was sold for 86,000 marks. Three colored engravings by Janinet brought 121,000 marks, and his "Madame de J." 12,000 marks. Two mezzotints by James Ward, 82,000 marks; and William Ward's "Louisa" was sold for 43,000 marks. The rare print, by L. Le Coeur, "Le Bal de la Bastille" fetched 40,000 marks; Dubucourt's "La matinee du jour de l'an, la lete de la Grandmaman" (colored) 64,500 marks; Demarteau's "Le matin, le midi" 24,000 marks; and Wheatley's complete (13 reproductions, brown and black) "Cries of London," attained 31,500 marks. These were only a few examples picked out of the many offers. The good quality of the examples was noticeable, and their condition. Things are not what they were a year ago, where everything and anything was to be had on the market, as at a certain time a lot of inexperienced and incompetent purchasers came to the surface who wished to spend their money a tout prix. That time is, it seems over. The public is partly tired, partly suspicious of art of lower quality and of trash.

TO PAINT MISS MORGAN

Mlle. Dufau is painting the portrait of Miss Anne Morgan in a N. Y. studio. She is one of the leading painters of the day in France and her work is in the Luxembourg and many galleries. She is the second woman painter to have the Legion d'Honneur, the first being Rosa Bonheur. Mlle. Dufau painted interesting decorations for the villa of the poet Rostand in the south of France.

Friends of Lester Hornby, the well-known etcher, will be grieved to know that he has recently been imprisoned in Provincetown for having run over and killed, while in his automobile, a Portuguese child of that town in the late autumn. The accident, it appears, was unavoidable and friends of the artist are sparing no pains to bring proof to that effect when the trial begins.

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